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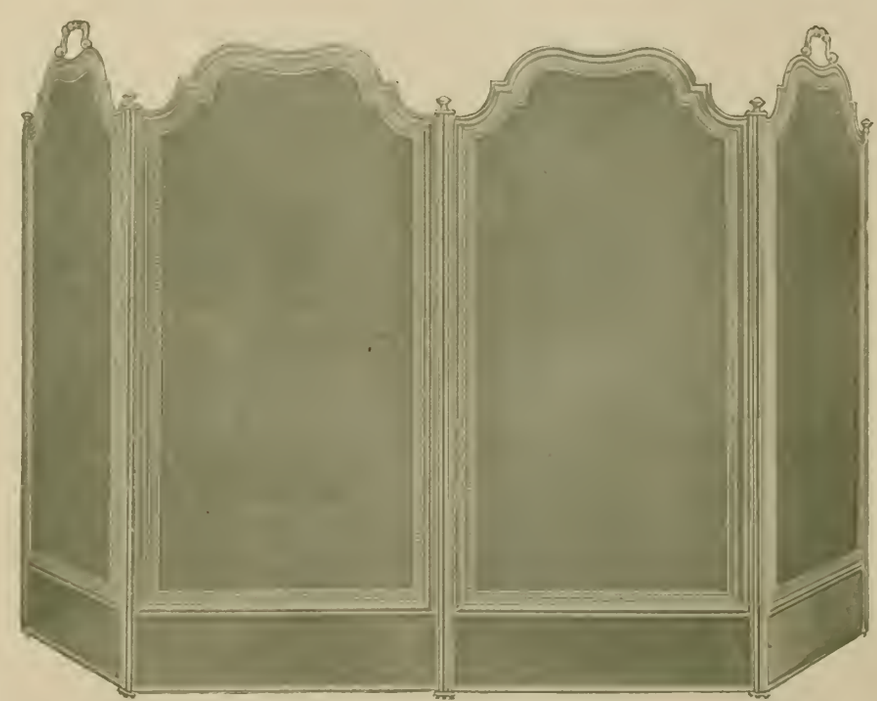
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So the great difference between a horse vehicle and an automobile is, the former is a social affair and the latter is not. One is for visiting and the other for speeding. So the grave question after all is, is not the automobile destructive of conversation, which is the corner stone of fine society? And then in a one-seated automobile talk is impossible, for there is an unseen sign glaring on you, "Don't talk to the motorman."

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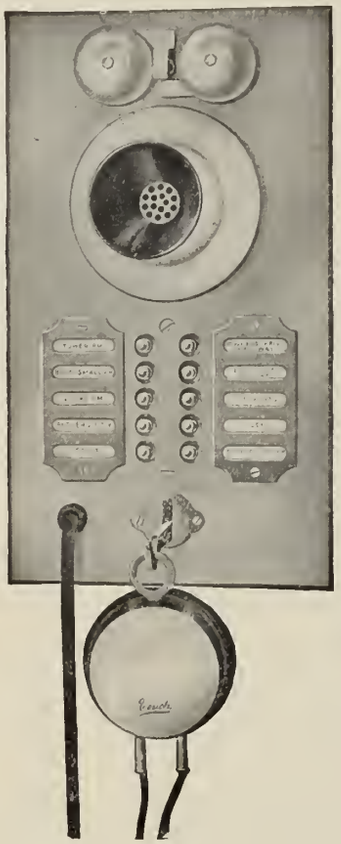
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The purpose of the innovation is to reduce the noise in crowded apartment houses. In apartment houses where go-carts are permitted it is specified that the wheels must be equipped with rubber tires. On moving into a house tenants are sent to a nearby shoemaker, who has a contract with the landlord to equip their shoes with noiseless heels. Consequently there is never a complaint regarding the racket overhead in that house. Few tenants, it is said, object to the rubber-heel clause. — *Construction News.*

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Indoors and Out

A Monthly Magazine devoted to the Beautifying of America
chiefly by means of Architecture and the Arts allied to it

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Contents for October

VOL. III 1906 No. 1

"CASTLEWOOD" AT NEWPORT . . . . . By S. W. R. 1
(*Illustrated*)
THE ESSENTIALS OF A HOME — I. OUTDOORS . By C. Hanford Henderson 8
THE CHANGING VANE . . . . . By Claire M. Coburn 11
(*Illustrated*)
HOW WE PROCURED OUR CHRYSANTHEMUMS . . By M. H. Darling 14
(*Illustrated*)
THE "OFFICE" OF A COUNTRY HOUSE 18
(*Illustrated*)
THE CITY HOUSE AS A DOMESTIC ESTABLISHMENT . . By John A. Gade 19
(*Illustrated*)
A SMALL COTTAGE WITH CHARACTER 25
(*Illustrated*)
PICTURESQUE BYWAYS OF THE OLD WORLD. IV 28
(*Illustration*)
OF WHAT SHALL THE HOUSE BE BUILT? — HALF-TIMBER WORK OF STRUCTURAL TIMBERS . . . . . By Edward W. Gregory 29
(*Illustrated*)
FALL MOVING . . . . . By Christine Terhune Herrick 39
EMBOWERED INDUSTRY . . . . . By J. D. M. 42
(*Illustrated*)
THE "AUTO" BRINGING NEW LIFE TO OLD TAVERNS . By Livingston Wright 45
MAKING GOOD USE OF THE ATTIC . . . . . By Wallace Stevens 46
(*Illustrated by D. A. Clous, Architect*)
BEAUTY INDOORS 48
THE HOME GROUNDS 50
(*Illustrated*)
FROM OUR OFFICE WINDOW 52



A Cottage Entrance shaded by Maple and Poplar

The Porch Roof gives Protection to Waiting Guests

Indoors and Out

A MONTHLY MAGAZINE DEVOTED TO THE BEAUTIFYING OF AMERICA
CHIEFLY BY MEANS OF ARCHITECTURE AND THE ARTS ALLIED TO IT

VOL. III OCTOBER, 1906 NO. 1

"Castlewood"

THE NEW PALACE OF LOUIS BRUGUIERE, ESQ., AT NEWPORT

DESIGNED BY EDWARD P. WHITMAN

FAR-FAMED Newport, adorned as it is by many sumptuous homes, still offers to new comers plenty of undeveloped land. Back into the Rhode Island peninsula one may go to build and still be within easy automobile reach of all the gayeties of the summer village. And these hitherto undeveloped sites are not lacking in the glorious water views one associates with Newport; they have also a bit of rural charm.

Converting a formless pasture into a beautiful estate is an undertaking that has been carried out in two years on the land known as Sunset Hill overlooking the bay of Newport and the hillsides that partially enclose it. A few years ago Mrs. Emile Bruguiere of California searched for a site upon which to build, and found none to equal this. Here she has reared her palace, for such it must be called, although in Newport all residences whether costing thousands or millions, are called "villas." Friends discouraged her selection of the spot, but her artistic eyes saw possibilities theirs could not; and now that



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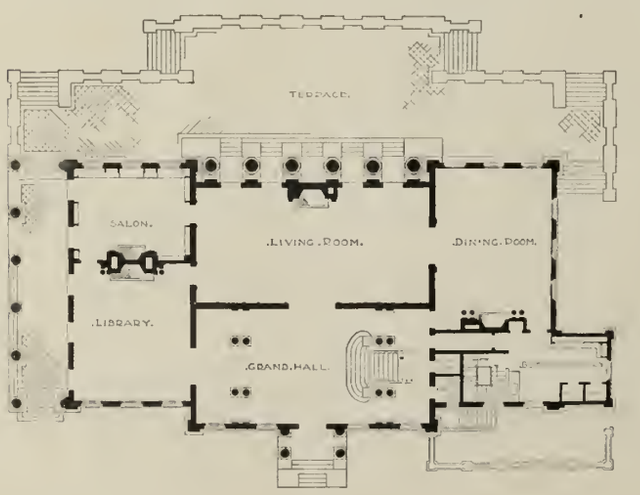


THE WATER FRONT OF "CASTLEWOOD"
With its Stately Terrace reached from the Living-Room and commanding the Bay

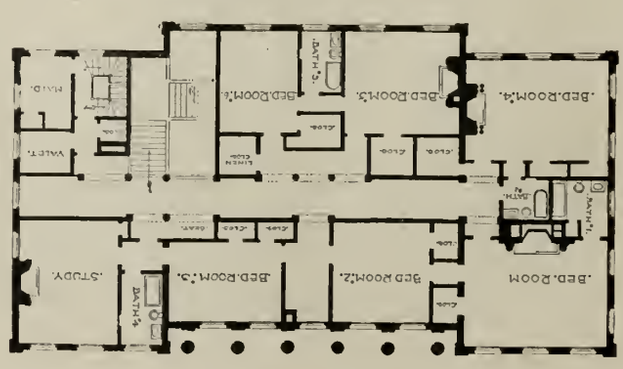
stubble and wild brambles have given place to velvety lawns, ornamental trees and Italian gardens, her perspicacity has been proved.

The rough pasture was ploughed as soon as it was purchased, and the sod allowed to decay with exposure. Roads were laid out and the entire fourteen or fifteen acres staked out in a systematic way to set the residence off to the best advantage. The lack of large trees, which had been a drawback to the site, was met at once. Beautiful specimens of larch, beech and maple — some with trunks fifteen inches in diameter — were selected in the neighboring country, taken up in winter with large balls of earth about their roots and planted at points which would preserve views for the house and yet provide an elegant setting. Vegetable gardens were started and flowers planted.

The house is built of red brick and beautiful glazed terra cotta, nearly white in color, and is some 110 feet long by 54 feet wide. It is Georgian in style, and therein differs from other villas at Newport as it differs from them in its high and commanding isolation. In leaving the town and entering the country by way of Coddington Avenue or from boats on the Bay, it can be seen from afar, the embodiment of architectural dignity.



PLAN OF THE FIRST FLOOR



PLAN OF THE SECOND FLOOR

The main entrance is on the south side and is protected by a wrought iron marquise of beautiful design hung from the walls by heavy chains. The vestibule is formed of wrought grill work, back of which is heavy plate glass. Both are confined within Doric columns which, surmounted by entablature and balustrade, form the central ornament of the façade.

On the north side, facing the water, extends a terrace. It is accessible by means of graceful steps or from the French windows of the living room. Here the four hundred of Newport will pass to sip afternoon tea or promenade after a dance, and the lounger on antique benches can scan, under sun or moon, the Middle and West Passages of Narragansett Bay, Mt. Hope Bay in the distance, and in front of him the low bulwark of Conanicut Island.

From the vestibule the visitor enters a space, measuring 25 x 50 feet, known as "the grand hall." This is the most costly room in the house. Eight Ionic columns of richly veined marble support a boldly panelled and ornamented ceiling. The walls are made of white cement and panelled by means of inlaid bands of verde antique marble. The grand staircase is of white Italian marble up to the base of a richly wrought balustrade in which garlands of roses and leaves, done by deft strokes in iron, intertwine between the architectural scrolls of a typical French design. The stairway is formed somewhat like a flying buttress, arching from floor to wall, so that persons can pass underneath it, and permitting music to be stationed here, hid by palms, during entertainments.



THE GRAND STAIRWAY

In White Italian Marble and Richly Wrought Iron, with Space underneath for Musicians during Entertainments

Adjoining the hall is the living-room, paneled high with quartered oak in the old English style,



THE SALON

The Crystal Chandelier hung from a Mirror



A LANDING OF THE GRAND STAIRWAY

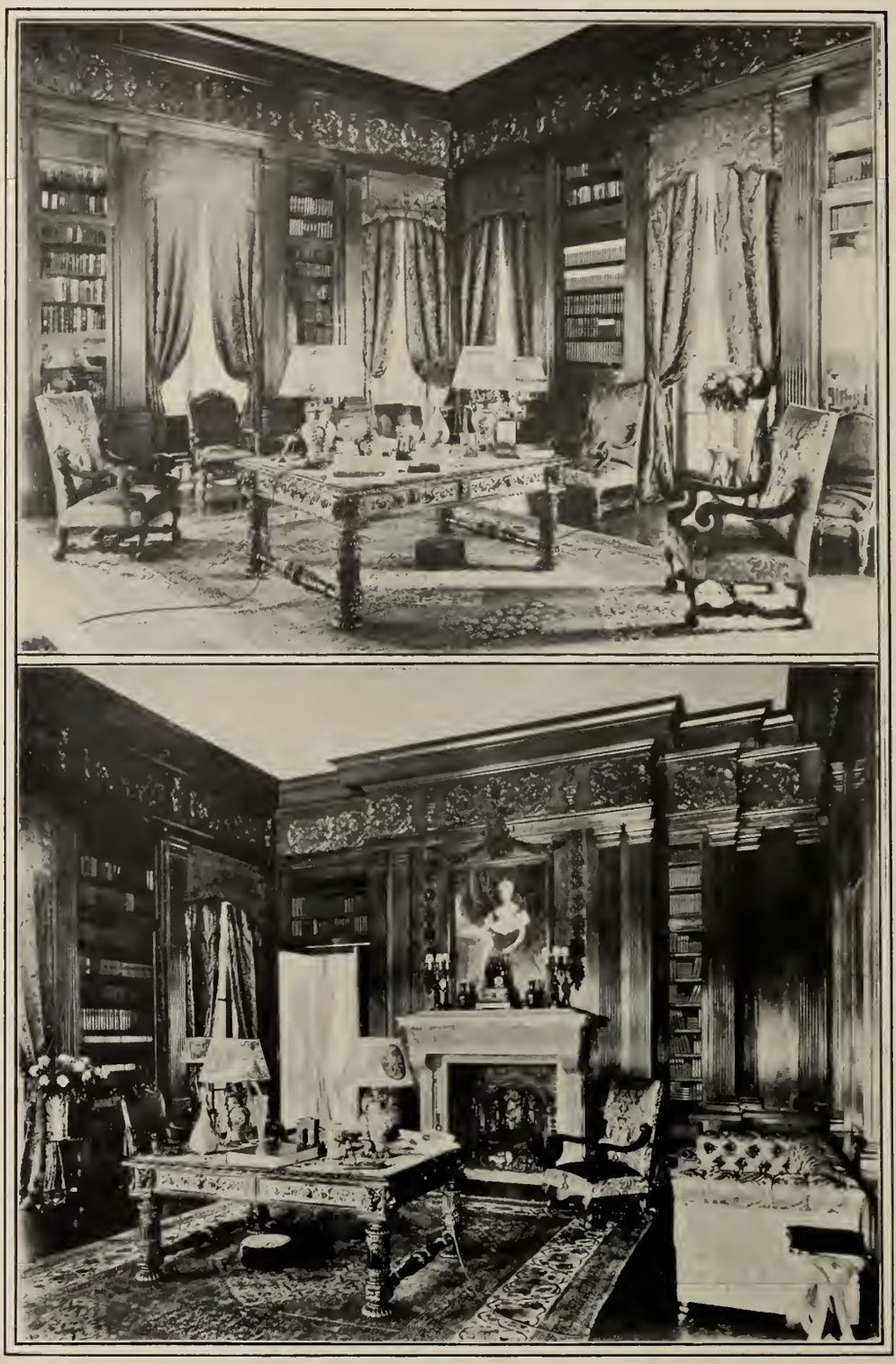
The Walls of White Plaster inlaid with Verde Antique Marble



The Living-Room paneled high with Quartered Oak



The Dining-Room and its Great Chimney-Piece of Siena Marble



TWO VIEWS OF THE LIBRARY AT "CASTLEWOOD"

The Architectural Finish of French Walnut skilfully enclosing the Bookcases



THE FIREPLACE OF A BOUDOIR



DOORWAY FINISH OF SIENA MARBLE

and with a vaulted ceiling. The dining-room and library are nearly equal in size and are reached by wide doorways free of thresholds, so that when thrown together a perfectly even floor is had for dancing. The dining-room is paneled with solid mahogany finished dark, but the door trims are of the rich buff marble from Siena. The huge mantel, 16 feet high and 17 wide, of this material dominates the entire room by its contrast of color and carving in high relief. In the central panel are the arms of the family. The ceiling is double vaulted; and at the junction of the two curves is a garland of fruit done in plaster, behind which are the electric fixtures.

The library is finished in French walnut. Bookcases, skilfully included in the architectural scheme, extend from floor to ceiling, and there is a stately fireplace giving cheer. The salon, leading out of living-room and library is designed in the style of Louis XVI. Mirrors form the walls to balance windows, and all of the decorative work is composed of roses modeled in plaster. The beautiful crystal chandelier, picked up abroad, seems to grow out of a mirror cleverly set in the center of the domed ceiling.

The main hall on the second floor is one hundred feet long and twelve feet wide and has Doric columns and pilasters its entire length, between which is paneling five feet high. All of the bedrooms are very large, most of them being connected with private bathrooms. Some have adjoining sitting-rooms and boudoirs as well. The closets on this floor are immense in size, several being large enough to contain a single bed comfortably.

In the basement are the kitchen, the servants' dining-room, scullery, ice chest room, laundry and drying-room, wine-rooms, gas plant and heating plant. On the third floor, hidden from the grounds by the balustrade on the roof, are the commodious servants' quarters and baths. As a whole, the house is extremely beautiful and convenient, a model for entertaining and a pleasure to look at, largely on account of its lack of "ginger-bread work."

The Essentials of a Home

I. Outdoors

By C. Hanford Henderson

THE search for a home is a process so universal that one need not apologize for speaking about it. We have all been through it, or are going through it, or will go through it in the future. And if by any chance we miss the adventure in the three dimensional world, we essay it many times in imagination. It is a very dull person who has not several of these airy estates. I have myself any number of them, stretching from Canada to Mexico, and from Cuba to the setting sun. They are wholly inexpensive, and cost absolutely nothing for taxes and repairs. They have but one fault: they set an almost impossible standard. Measured by it, my friends' houses are confessedly prosaic. When I gird myself for an encounter with the real estate agent, it is this ideal place up my sleeve that makes his own properties look foolish, and his praise of them seem ill bestowed.

In the adjustment of ideas to possibilities and possibilities to ideas, we idealists are always more or less between the devil and the deep sea. Being highly practical persons — the only ones in fact — we grow hot at the thought that our excessive ideality may keep us denizens of airy palaces where, to say the least of it, it would be wholly mortifying to die. And being idealists, cold shivers run down our backs at the bare thought of taking up with anything less than the very best.

I am particularly sympathetic with my perplexed brother idealist, for his predicament is my own,— I might say, chronically my own. I hardly remember a time when, between more amusing occupations, I have not been trying either to sell undesirable property or to buy desirable property. There is always a moral doubt in my mind about the propriety of the first operation. But what can you do? If you own an ugly vase you can smash it, that is, if it is very ugly. But a piece of ugly real estate cannot be so easily sent to the rubbish heap. And then, too, even an artistic conscience might not be able to justify to a slender pocketbook such demolition of inherited or acquired values. At least one can hope that by a necromancy denied oneself the new purchaser has been able to transmute the undesirable into the desirable.

For some reason not easily explainable to an outsider, since it is not wholly comprehensible to myself, I place the moral limit of ownership at three separate and distinct properties. I already own two. And now I am on the point of buying my third and last piece of real estate. Under the circumstances it is natural to be fastidious. One's ideas of the desirable in real estate grow by what they feed upon. One charm of my impending purchase is its leisure and its stupendous difficulty. Of course if I felt obliged to buy, the difficulty could hardly be described as charming. Nice users of the mother tongue would not approve such choice of terms. But couple leisure with difficulty and you lose the *ennui* of the one and the sting of the other.

In this particular case I have asked for so much that even real estate agents, who as a class are outwardly optimistic, fairly gasped and said that it was crying for the moon. But after two years I find myself trembling on the verge of success. It is true that to get everything I want involves a dozen distinct purchases and two over, but since the properties abut and form one spiritual unit, this only goes to prove that they ought never in the first place to have been dissevered. One gets approximately what one asks for, and so it is well to ask for a great deal. The would-be owners of desirable mansions must seek them, not at random, the way you hunt an honest man, but in orderly fashion, an ideal yardstick in hand. You can hardly expect a real estate agent to know what you want, if you do not know yourself, and usually not even then.

I have called my own properties desirable, not because I want to sell them, but because I do *not* want to sell them. I may give them away to some younger Appreciation when I reach the gold-headed cane tottery seventh age of man, so prettily pictured in the old engravings, but in the mean while — the sheriff permitting — I mean never to sell them. When I bought my first desirable property I asked four things — healthfulness,

beauty, water for boating and bathing, and reasonable seclusion. I ought to have asked a fifth — a water supply by gravity. The omission has cost me a gasoline engine and many a hurried expedition for the needful fluid.

But these four requirements are by no means hard and fast quantities. Even the first, in spite of its smug appearance of being altogether incontrovertible, is really a coquette when it comes down to definiteness. Health may be the mere matter-of-fact absence of malaria, or fever and chills, or some other ill that the insister-upon especially dreads. But a second man is not so easily satisfied. He wants something positive, an influx of renewed life. A third may ask still more, may ask to be borne aloft on a wave of exuberant health to all sorts of artistic achievement. As for beauty, it is too flexible a term to be a safe topic of conversation. As a seeker of desirable property I know of no term so sadly misused. Mere bigness, mere distance, mere anything at all, is offered as beauty. And this when every one knows, who knows anything about it, that beauty does not consist in earth or air, fire or water, but is wholly a matter of composition. But composition, like literary style, is known to those who know it, and little else can be said.

Boating and bathing are fairly definite requirements, but their interpretation varies from the commonplace to the poetic. Mere water and mere boats are for those who like them. Ideal boating means clear, clean water, a goodly expanse of it, and something worth seeing when you go a-boating. Bathing runs a similar gamut. One man is content to disport himself in clinging garments of more than doubtful beauty before the unsympathetic gaze of his neighbors. Another requires a secluded pool where, decently stripped, he can feel the clear, cool water enfold and give him up, and where the friendly sun will act as the cleanest of towels. Seclusion, too, is a relative term, even reasonable seclusion. To a majority of persons, and to *all* real estate agents, a place is secluded even though a highway touch your doorstep, if only a few persons use the highway. But in reality one man makes as much demand upon the conventionalities as a thousand men. A much pleasanter summer use of seclusion is to make it cover a place where no stranger has the right to pass, where doors and windows may be open day and night, and no curtain stand between you and the great open.

In intrepreting these four requirements I am not one whit ashamed to say that I asked the utmost that I knew; and had I known more I should have asked more. The quest was not easy. It was easy enough to find any one or indeed any two of the required conditions, but three was vastly more difficult, and for a time the four seemed impossible. It took months to find the combination. But it paid. I have owned this little place over seven years now, and it has been a source of deep pleasure to many persons. It was almost equally difficult to find my second desirable property. I asked the same things, only more of them. I also asked in a faint-hearted way for a gravity water supply, but we had not the time to insist upon it, and so my friends must put up with a hot-air engine. But this is an advance over gasoline, for it is more accommodating in the matter of fuel and will pump away on fragments of ugly furniture as heartily as on more orthodox food.

It is needless to say to the intelligent reader that these desirable properties are both meant for summer usage. When it comes to hunting for an all-year-round home, attractive as well as usable in all four seasons, the plot thickens considerably and the quest requires leisure, not as a luxury, but as a necessity. It is this that adds zest to my present quest. Made bold by previous success, I stop at nothing. As I have said, the real estate gentlemen fairly gasp. For one thing, I have become more specific. Healthfulness must be expressed in terms of greater definiteness,— of soil, exposure, elevation and the like. Unless one cares to paddle about in mud and slush, the soil must be porous and clean, allowing the water to pass through and the lord of creation to go dry shod. There must be the right exposure, — in winter preferably to the south and east, with a shapely hill on the north to give the cold shoulder to Jack Frost, and a tidy bit of forest on the west, dense enough to keep off chill winter gales, but not too dense to allow a ruddy vista of the setting sun. The elevation, too, is a matter of high importance and must square accounts with latitude. The list of health conditions is almost endless, — quality of the drinking water, character of the vegetation, state of the

atmosphere as regards moisture, dust, smoke and gases, and a hundred other matters. But it is wiser to pass on to the question of beauty before one grows fairly maudlin over that of health. To live in one place a whole year and keep your enthusiasm, you must provide for all sorts of moods. When the mind turns to detail, it must have near beauty to feed upon, and this requires proper illumination, the sun over your shoulder. At noon, a north prospect is best, while for afternoon leisure, it is in the east. It is very depressing to have all your landscape flat against the sun, for this means either a shimmering loss of detail or the presence of gloomy and sinister shadows. The skyscape is equally important, at least to us star-gazers. For this nothing equals a good eastern outlook, for there one sees the nightly procession of the universe and is conscious of the swing and pulse of things.

But it is in the matter of water that I have grown the most exacting. After my experience with gasoline engines and hot-air pumps, I have stood out resolutely for gravity. It is difficult, however, to live on top of a hill and to have a spring above you! My clever friend points to the downpouring clouds, but such a supply is capricious, almost as capricious as the semi-demi-hemi supply that you get from a windmill. Even the broad slopes of a chalet cannot catch rain that does not fall. But even for hill people the problem is soluble. It is possible to settle on one hilltop and to have a spring a bit higher on some neighboring summit. That friendly hill between you and Jack Frost may equally serve as fountain and reservoir.

It is a great nuisance to attend to lamps. Candles are pretty but drippy. Aside from the dinner table, where the futile efforts of one's guests to keep the candles straight fill many a conversational gap, candles are rather a feeble weapon against the winter's darkness and especially if one is something of a night owl. And coal strikes and coal ashes and hot-air furnaces and hot-water heaters and steam generators are likewise nuisances of the first order that one ought never to put up with if one can possibly avoid it. The ideal solution of the problem of light and heat seems to be electricity, and so I have modestly asked a water power, not a trickling stream that could run an electric fan and light a single lamp-post, but, if you please, a robust current capable of yielding one or two hundred horse power and so lighting and heating a good-sized dwelling. This is what I asked for.

In the matter of boating and bathing one has to use one's wit, at least in the hill country south of Mason and Dixon's line, for there are no natural lakes, and the rivers are commonly too boisterous for navigation. The one solution is artificial lakes. These are not so difficult as they sound. It is only necessary to find a flat little valley on the upper courses of some clear, pretty stream, where the lower outlet is a narrow gorge. The timber is cleared off the valley, the brush and grasses burned, a dam built across the gorge, and you have a lake quite as charming as if Dame Nature had done the building. This scheme is growing to be quite common in the South. I have visited one such lake, fifteen miles round, and no one, except the man who paid the bills, realizes that it is not natural. It took five months for the lake basin to fill up and water to begin pouring over the spillway. But these basins must be sought out. They do not come at every turn of the road, and especially they do not often come in connection with that upland spring and the water power on which I have been laying so much stress. It is the combination that is so very difficult to find. But it is possible, and my point is that one must not be defeated in seeking ideal natural conditions for a home for the lack of asking. The more one asks, the more one gets. When it comes to the actual building, it is a question of creating excellence, not of finding it, and that is a separate question.



For a Boathouse



For a Mountain Cottage

The Changing Vane

A Feature of Public and Private Buildings, Entertaining by its Fickle Habits and Varied Form

By Claire M. Coburn

(*Illustrated with Designs, except in cases noted, by Alexander M. Adams, Architect*)

At the mention of weather vanes probably your first mental image is of arrows or pennants, the forms most familiar to-day. If you bandy the subject with your friends, some jester may tell you that old Peter Stuyvesant had a whimsical custom of sending a servant every morning to turn the weather vane to suit his master's fancy. Or your friend of antiquarian interests will remind you that the gilded cock on Shepard Memorial Church in Cambridge, which keeps guard over Harvard College and the Washington Elm, is an historic bird, originally fashioned out of brass kettles, during early Colonial days. The fact is, a host of yarns and quaint happenings are associated with many ancient weather vanes, but, with only a rare exception here and there, modern weather vanes are distinctly utilitarian and nothing more. Aside from associations, these older vanes were often individual and unique in design. Contrast with them our weather vanes to-day. They are too often either hopelessly commonplace or merely conventional nonentities, as in the case of the flag design, which is admirable for its purpose but utterly lacking in distinction or artistic merit.

When a person plans to build himself a home, it goes, almost without the saying, that he wishes the new house to be an expression of his personal tastes. Accordingly, he is wont to devote much time and thought to the detailed accessories which make for beauty, architectural fitness and individuality. He may have a penchant for garden pottery, sundials, pergolas or stained glass windows, but, unless he is an artist, no matter how expensive the house, he is quite likely to give no special attention to his weather vane. As a result, the usual weather vane is a factory-product, made after the familiar designs already mentioned. It simply fulfills its function of usefulness, but the architect and the owner have let slip by an opportunity to make a useful object both interesting and beautiful.

If you dip into the annals of the past, you will find the origin of weather vanes is shrouded in vague surmise. In this connection, a jocose gentleman has attempted to explain why the "clerk of the weather" is so often "at sea." He declares that the first vanes were probably the ribbon-like pennants of cloth, fastened to a pole in the prow of a ship as the mariner's aid in determining the direction of the wind. The earliest known weather vane of which there is any de-



For a Motor Club



For a Children's Playhouse



For a Hunt Club



For a Stable

The present lapse of interest of the designer in weather vanes, other than pennants and arrows, may have its roots in certain practical considerations of expense. But a sluggish appreciation that weather vanes may stand for something more than the commonplace and useful also accounts for many cheap designs. From the architect's point of view this embellishment is interesting, providing his patron wishes it and does not object to the extra expense which accompanies special designs and hand-work. As a prominent architect recently explained, "The root of the whole matter is, that we Americans must have everything done quickly. Our patrons seldom give us time to finish our work properly. Whenever a person does take an interest in these details, we are eager and willing to work them out, but the average person does not."



For a Chicken House



For a Stable



For a Children's Playhouse

In matters of taste "the average person" should often be avoided or educated. Here, then, is a field for the designer and the craftsman to develop. Although there is nothing new about the idea that a weather vane may be a sign of the personal taste of those who live within, the modern adaptation of old devices may be unlimited. Here is a chance for originality, breadth of treatment and vigor of design. Some of the

scription was erected at Athens about 100 B. C., in the Temple of the Winds.

During the Middle Ages, as the cock was the emblem of watchfulness throughout Christendom, this barnyard fowl appeared on the spires of thousands of churches. In fact, a papal enactment of the ninth century ordered the symbolic figure of the cock to be set on every church steeple. At a later period, symbols of the saints were used extensively, such as the gridiron for St. Lawrence, the arrow for St. Edmund and the keys for St. Peter. An ancient memorandum in 1510 records that "the weather vane was set upon the broach of Holy-rood-eve and hallowed with many priests there present and all the ringing and also much people there and all to the pleasure of God. Amen." Certainly, this jotting of some pious soul has a mediæval flavor. The reverent attitude toward all matters churchly is not all that this old record illuminates. It also gives a hint of a beauty-loving spirit which delighted in detailed ornament.

At a somewhat later period, when the influence of the Church was less dominant, many original, ingenious and appropriate designs were used for the weather vanes of both private houses and public buildings. We find dolphins used at Billingsgate, galleons, griffins, peasants, a redcoated newsman with a horn at Walworth, a lady with an umbrella which she elevated as a sign of rain whenever the wind blew from the south, favorite birds on the houses of sportsmen, and scores of other devices.



For an Actors' Club



For a Coach House



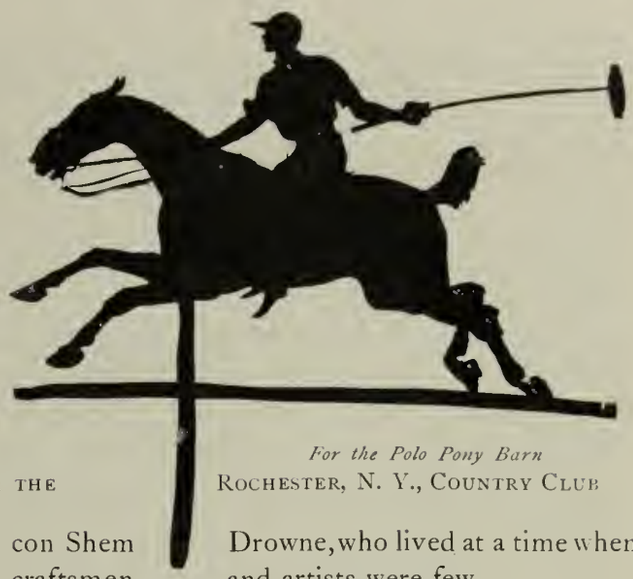
For a Private Garage



For an Inn



For the Clubhouse

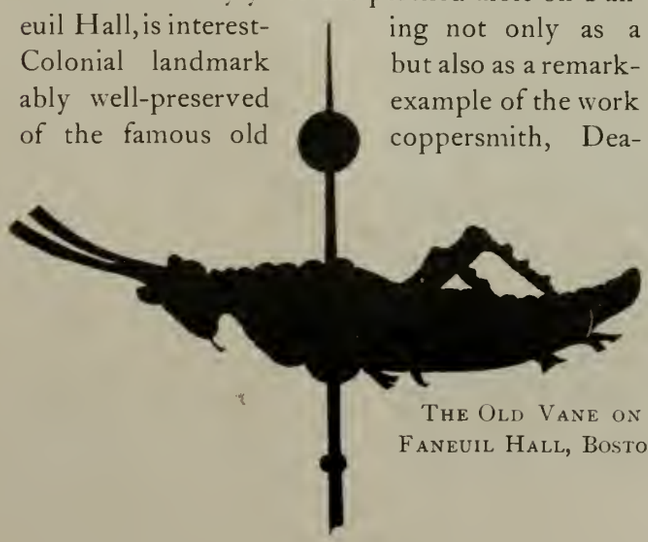


For the Polo Pony Barn

VANES DESIGNED BY EDWARD PENFIELD FOR THE ROCHESTER, N. Y., COUNTRY CLUB

accompanying illustrations are suggestive of possibilities. The garage, the artist's studio, the golf clubhouse, the sportsman's lodge, each gains in distinction by a piquant and appropriate vane. As the weather vane appears in sharp relief against the sky like a silhouette, it often depends for effectiveness on clean-cut, decisive outlines, which interpret action, and on well-proportioned masses. On occasion, your silhouette vane may be as humorous and as grotesque as a gargoyle. The imagination fairly riots at the thought of fascinating and unique designs as varied as the occupations of men.

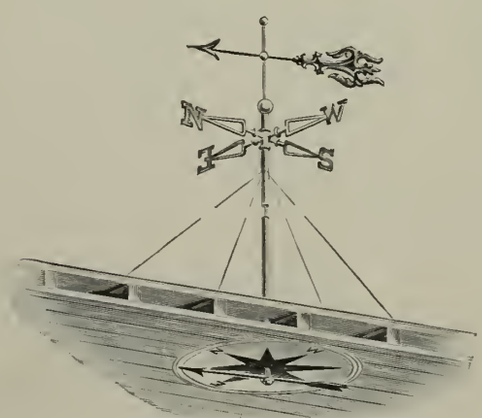
It has already been suggested that most modern vanes are factory-made. But occasionally a craftsman, who is a worker in metal, has an opportunity to hammer or cut vanes which show the perfection of finish and clean and telling lines characteristic of the best hand-made objects. But the work of these craftsmen is limited by the infrequency of the demand for really excellent work. The huge copper grasshopper, which for over one hundred and fifty years has perched aloft on Faneuil Hall, is interesting not only as a Colonial landmark but also as a remarkably well-preserved example of the work of the famous old coppersmith, Deacon Shem Drowne, who lived at a time when craftsmen and artists were few.



THE OLD VANE ON FANEUIL HALL, BOSTON

All manner of ingenious mechanical contrivances in connection with weather vanes have existed for generations. At Peckham, an automatic wind indicator, under certain conditions, represented a cat catching a mouse. In the King's Gallery, at Kensington Palace, a dial on the chimney breast is attached to a flag-shaped vane outside. This dial records the sixteen points of the wind on a gilt-banded map. The anemoscope, as a similar American invention is called, also indicates the direction of the wind on a dial placed on the ceiling or wall of any room. The vane is attached to a shaft of light material which passes through a pipe leading to the room where the dial is to be placed. The ornamentation of the dial offers an admirable opportunity for decoration.

We demand that our homes and public buildings shall be artistic in appearance as well as sound and practical in construction. Therefore a plea for a more discriminating attention to weather vanes is not a sentimental outcry, only an emphasis on the added attraction which harmonious and individual ornament may give any building.



THE ANEMOSCOPE

A Device for Recording the Direction of the Wind on the Ceiling or Wall of a Building

How We procured Our Chrysanthemums and what We have done with Them

By M. H. Darling

Illustrations by Elmer D. Smith

THE gem of autumn flowers is the chrysanthemum, or "Golden Flower" of the Greek. In its original native condition it belongs to a large family, the various forms being well scattered over the earth, from the common oxeye daisy and the whiteweed of the country-side to the Japanese chrysanthemum (known as "kiku"), the queen of flowers. It adorns the humblest cottage in Japan, and the artists and artisans reproduce it in form and color in painting, weaving, decorating pottery, metal work and ivory carving. It is a favorite design on silken garments. There are even blue chrysanthemums, and these are frequently found pictured on Japanese embroidery, porcelain and cloisonné enamels.

A day is set for the "Festival of Chrysanthemums," and the ninth month is "kiku-dzuki," the chrysanthemum month. On the ninth day great feasts are held, when the petals are thrown into the saki, the beverage used on these occasions. This act of superstition is supposed to protect the partaker from harm for the following year. The Japanese have had their exhibitions of these flowers a thousand years ago. In China a liquor which is regarded as a life-giving elixir is distilled from the blossoms and a powder of the dried flowers is used as a cure for dipsomania.

In the Oriental gardens banks of vivid bloom are lit at night by lanterns. The gardeners of Tokio train their plants, and sometimes their trees, to look like gigantic effigies and statues. This is a favorite method in China also. Often a figure of a Japanese hero is dressed in brilliant pompon varieties, or a picture of the setting sun is composed of gold-colored blossoms. A favorite model is one of an old hero in combat with an eight-headed monster. A beautiful lady sits by looking on, composed of yellow, red and white chrysanthemums. This design is thirty feet long.

The Japanese names for the flower are especially suggestive, White Waves of Autumn, A Thousand Sparks, Purple Pheasant's Tail, Hand of a Devil, Moon in the Window, Autumn Mist, Heavenly Beauty, Yellow River, Eye of a Snake, Ten Thousand Times Sprinkled with Gold.

The seal used for imperial or public government business is a conventionalized chrysanthemum. Since the Restoration of 1863 the members of the imperial army wear as a crest on the caps and coat-buttons the sign of the chrysanthemum, and it may be seen on the barracks also. Like the English "Wars of the Roses," the Japanese once had a "War of the Chrysanthemums," between the two branches of the family whose badge consisted of the flower. One army wore red caps and bore red banners, the other family had white caps and flags. The war extended over a period of fifty-six years. The name most frequent for a girl in Japan is O-Kiku-San (The Honorable Miss Chrysanthemum).

The Chinese variety came into European gardens in 1754, when it was



"President Roosevelt" "Kinkora"

introduced into an English garden in Chelsea. About the beginning of the nineteenth century an ancient writer, Phillips, said : "Then like the Roses of China, chrysanthemums soon escaped from the conservatories of the curious, and as rapidly spread themselves over every part of the island, filling the windows of the cottagers and the parterres of the opulent with their autumnal beauties, that now vie with the China aster in variety of colour glory."



"M. Antonin Marmontel" "Enterprise"

It was in 1862 that the fantastic sweet Japanese variety made its appearance in England. The Chinese plants were first produced at an American exhibition in 1830, in sixteen varieties. The first special exhibition of both kinds was in 1868. The Japanese chrysanthemums are large, fluffy, and the Chinese flower is medium-sized and symmetrical.

So far as authentic record on the subject exists, it was in the vicinity of Boston that the chrysanthemum in its improved form made its entry into this country. Dr. H. P. Walcott of Cambridge, Mass., former president of the Massachusetts Horticultural Society and chairman of the State Board of Health, a botanist, was the first American amateur or professional who succeeded in maturing seed and producing new varieties of chrysanthemums, in 1878. The first seedlings were exhibited in Boston in that year. These were followed by new productions by Dr. Walcott. Some cut flowers from his plants were sent to England, and after their journey of three thousand miles were about as fresh as when picked. Each flower was cut with six or eight inches of leafy stem. A little moist cotton wadding was wrapped about the stem where it had been severed, and the cotton batting was kept dampened by a small piece of sheet India rubber placed over it. Then the flowers and stems were packed in tissue paper in a tin box, and the cover hermetically sealed by a film of sheet rubber. The Japanese method of preserving the cut flowers as long as possible is by burning the stalks at the end by a flame from a piece of burning wood, not a match, as the sulphur would injure the flowers.

At the time Dr. Walcott was doing his work the principle of disbudding was introduced, whereby the strength of the entire plant was concentrated in a single blossom instead of being spread out in a hundred flowers, as formerly. With



"Oklona" "Pink Queen"

scientific study and the use of powerful fertilizing came an era of extraordinary bloom which caused the greatest enthusiasm.

These extremely large specimens, owing to the time and space absolutely necessary to their development, have proved unprofitable to the commercial grower, and this branch of culture is in the hands entirely of expert gardeners on private estates where the money side of the question need not be considered. During the early productions of these immense flowers, however, large sums were obtained for extraordinary specimens. Mr. Arthur H. Fewkes, a florist and botanist of Newton Highlands, was a grower of the chrysanthemum. He says: "Regarding the introduction of the so-called Mrs. Hardy, or Neesima collection of chrysanthemums, Dr. Joseph Hardy found Neesima, a boy in far-off Japan, who at a time when it was next to impossible for a native to leave the islands, succeeded in reaching an American ship. Mr. Hardy heard his story and his ambition to achieve an education, so he, with Mrs. Hardy, furthered Neesima's desires until he was graduated from the Andover Theological Seminary, after which he was duly ordained and returned to Japan as a missionary. He forwarded to Mrs. Hardy, as a token of high esteem, a collection of roots of rare and very beautiful chrysanthemums. They finally came to us to develop."

The variety, Mrs. Alpheus Hardy, was known as the Mikado's Palace in Japan. It was a white flower. Mr. Fewkes sold it to Messrs. Pitcher and Manda for fifteen hundred dollars.

New sorts, due to the use of artificial fecundation, will be constantly brought forward, but the limit has been reached in size and quality. In America more has been done to forward the perfection of the species than in any country during the same length of time. Many of the original kinds have been lost in the race after novelty.

The popular idea that the chrysanthemum bloom is an individual flower is incorrect, as it is but a flower-head of from one to two hundred or more separate flowers. The points of perfection are:

1. The plant should be dwarf and shrubby, much covered with green foliage near the bottom, the leaves broad and bright, the flower well displayed at the end of the branch, produced in abundance and well supported by the stem.

2. The blossom should be round and double, high in the crown, perfect in the center and the form of a half-ball.

3. The petals should be thick, smooth, broad, circular at the ends and must not show their undersides by quillings. They should be of such firm texture as will hold them in their places.

4. Size of bloom should be large in proportion to the foliage.

As to the growth, the chrysanthemum can be multiplied quickly by cuttings, suckers and divisions of the roots. The cuttings are most successful when taken from the base of the plant, but should they be young and tender will grow wherever they are cut. They start best in moist sand, planting with one eye covered with the sand and three or four above it. When rooted never grow in sand, but plant in rich soil. If intended for windows, set in pots containing soil well enriched.



"Mlle. Jeanne Nonin" "Mon Japon"

The different beautiful forms, as miniature trees or round masses of foliage and flowers to the very base of the pots, are made by pinching off the ends of shoots and branches. Forms pleasing any taste can be thus produced. The pinching, back method continues not later than August 1 in order to obtain flowers in October. No class of plants is so much under control of the grower. In disbudding and setting the bud, when they begin to show in September, the center one must be retained, unless it should be imperfect,

as it produces the largest flower. All the others must be removed without bruising the stem, except when the center bud is poor; then retain the others.

Rain or soft water is best for watering. Other water needs to stand until the chill is removed before applying. Dribbling will not do, but thorough saturation is required, as the plant is a gross feeder. Soot water is a great aid to culture in many ways, but should be carefully prepared so that no soot floats on the surface. Syringing with a clear solution of soot water makes the leaves a beautiful dark green glossy tint, and prevents green fly. When the plants are well grown watch the root ball, lest the water merely trickles down the insides of the pot, leaving the ball as dry as tinder. In very hot weather a mulching of hotbed compost may be given, especially if the earth has washed partially away.

Among some of the more charming specimens of the modern varieties is the Pink Queen, in color a bright rose, a Japanese bloom, at its best about October 20. It has a stiff stem and heavy foliage, seldom exceeding two and a half feet in height, and does well without supports.

One of the plants of easiest culture is the remarkable President Roosevelt, with a Japanese incurved bloom of white ground with light shell pink center and coloring the tips of each petal, giving the entire blossom a light pink appearance, and showing especially well under artificial light. As a cut flower, either commercial, exhibition or pot plant, it has few equals. It is fully developed from November 5 to 10.

Oklona combines dwarf sturdy growth with size, good substance, attractiveness and ease of culture. It is a very double Japanese, the base of the petals being pure white, flushed and tipped with lavender rose. It seldom exceeds two feet in height, the dense foliage having a spread of fifteen to eighteen inches. It is best at November 10, grown with crown bud or terminal.

Mon Japon is one of the most unique and odd chrysanthemums of recent years. The color is pure white, the florets long, drooping and twisted. It makes a valuable exhibition flower,



"F. J. Taggart"

and received the highest honors from the French Chrysanthemum Society in 1903.

Amongst the Anemone varieties is Enterprise. The center is sulphur yellow, and the ray florets light rose. The form is especially fine.

Kinkora has a mauve-pink blossom, very double immense Japanese bloom, eight by six inches in size, stiff-stemmed, with plenty of foliage.

Mademoiselle Jeanne Nonin is a white flower which comes as late as Thanksgiving. It is an especially perfect variety of dwarf growth and has heavy foliage.

One of the most novel and striking plants is the F. J. Taggart, belonging to the so-called "hairy section." It was a prize winner in 1902, and has an immense yellow flower, double, completely covered with long hair-like filaments. It is a free grower.

M. Antonin Marmontel, a rosy crimson Japanese bloom, unlike many importations, possesses many points of merit,— stiff stem, healthy foliage and large double flower. It is unrivaled for exhibition collections or in assorted flower bunches.

The "Office" of a Country House

THE detail of household management grows apace. Every new invention adds to it. The most privately conducted home must communicate with increasing frequency with the world outside. The butcher must be interviewed. The coal man, the iceman, the automobile repair shop must be upbraided or cajoled. In the case of a large country house word must frequently be sent to the barn, the dairy or greenhouse. The gardener and superintendent are to be received. Reports must be reviewed, accounts kept, bills examined and the senders occasionally treated with a check. From a room removed from the rest of the house one must speak with the railway station, settle with the expressman or deliberate with the chauffeur or coachman. For none of these things should disturb the tranquility of the home or the equanimity of guests. If the house is to minister to all the activities of a home it is high time that space be devoted to this mechanism of living. For want of a better term a room devoted to such a purpose may be called the "office" of the house.

The example illustrated is removed but a few steps from the front door of the house. A large telescope on a tripod stands in one corner. But the telephone is almost a human mouthpiece of the secluded little room and therefore the chief object. It is on a table that bears also the miscellaneous utensils and printed matter that are always wanted in a house when they cannot be found. Here are cookbooks, gardening books, dictionaries, time-tables, while a few old plates, a cast or two, bits of Dresden,water colors and a few cherished photographs relieve an otherwise humdrum collection of necessities. Here arriving parcels are placed and the daily mail opened. Mysterious cupboards there are, and drawers with locks that work. A plumb-bob, a tape measure, florists' and nurserymen's catalogues, and a scale and triangle lead one to suspect a plan of the estate is tucked in convenient shadow whence the owner may draw it and dream in cosy lamplight improvements to his domain. The "office" should be placed between the front door and the service rooms and should be furnished simply, with chairs not so comfortable as to make a business caller tarry. Plenty of light is necessary and walls should be finished in white.



THE "OFFICE," DEVOTED TO CLERICAL DETAIL OF THE HOUSEHOLD

The City Home of the Prosperous American

However important the country has become in American life, the growth of cities remains a conspicuous fact. This growth is made by a population not generated in the city itself, but attracted by that vortex of human life. Many enter the city not only to pursue their business but to reside, and it is the ambition of Americans having acquired wealth and risen to position to possess a fine city house. These houses represent the most highly evolved and complete domestic establishments of to-day. In this series of articles, to which the present paper is an introduction, we shall treat of these city houses room by room and part by part.

I. The City House as a Domestic Establishment

By John A. Gade

EVERY architectural problem has its difficulties as well as its opportunities. The solving of the former as well as the grasping of the latter becomes the measure of success. There are very few schemes which the architect has to study where limitations seem greater or exigencies more than such as present themselves in the design and arrangement of the city dwelling house. There are few where ingenuity and intelligent planning can make so much out of little.

In every larger city the area in which the wealthier and more fortunate classes reside is limited. The "West End" is generally very expensive, and the architect is at the beginning faced by the difficulty of procuring light and air and communication in a dark tunnel approximately five times its breadth. In New York City the standard lot is 25 feet by 100 feet, ninety per cent of which may be covered by a private dwelling house. The frontage of the houses varies from 16 to 30 feet, only exceeding 30 in the rare case of a very wealthy owner. In front of the house which faces the average street are 60 feet of light, including the sidewalks; behind, one is harassed and limited by the masonry of the main houses and extensions abutting directly upon one's building lines.

The first and the great consideration becomes thus one of *light*, how to procure it, how to light the center of the house.

In the country one may generally build unrestrictedly over the hillside; light will stream in from northern, southern, eastern and western windows, air will sweep in from the broad fields beyond. In the city the owner has the same sized family, that requires the same number of bedrooms, closets and bathrooms and servant quarters, and the master demands an equal number of living-rooms.

With the increased luxury and ease of modern life it has become necessary to admit outside light where artificial light was considered entirely adequate twenty-five years ago. Who ever dreamt of anything but a sepulchral stair hall or a funereal central library two decades ago, or anything but a dimly gas-lit bathroom? Who would now give the architect a second thought who built treads one stumbled over or a dark bathroom? Even the building code forbids the latter.

We need more light than before, despite the fact that we no longer build as high stories. Instead of three or four stories we need five or six to procure the requisite floor space.

Second in importance, if not equally so with that of light, is the problem of the servants. The master's portions and the service portions of the house are eternally at war, one fighting for the other's space. The question of servant and master affects the whole organism of the structure. One cannot, as in the country place, put service and servants in a wing by themselves.

"I am unwilling to sacrifice my front basement to my servants and enter my hall by a high stoop," says the owner to his architect; or the more sadly experienced and desperate housekeeper, "Well, I can never keep a cook a week with as dark and hot a kitchen as you propose, and I know my laundress cannot work under the ground." One thus finds the levels and arrangement all affected by the requirements of the servants.

It is interesting to notice the gradual evolution of floor levels in connection with the needs and necessities of service.

In dwelling houses erected a few generations ago in New York there were no cellars at all; the basement was the storehouse, and, as it was not used for living purposes, could be built at a sufficiently low level to enable the family to enter the ground floor of the house by three or four easy steps. The house was thus originally what

is now called an "English basement" (in opposition to the "American basement") entered either on the same level as the sidewalk or by going down a few steps.

The necessity for more store room, greater conveniences and the employment of the basement for servants' quarters and service, raised it so as to admit more light and air. Thus the "high stoop."



A House with the High Stoop
Service Entrance under the Stairway
Foster, Gade & Graham, Architects

Finally, owners have rebelled at the ugly, high and irksome admission to their front doors, and we are back again at the levels of the old houses, with, however, an entirely different internal organism.

The service of our dwelling houses is greater and more elaborate than that of any other class of equal foreign station. In the spacious old London residences butlers still carry trays across outer courtyards to the dinner table, and the food is served hot and the footmen unruffled. In many a large Parisian establishment the servant thinks nothing of bringing the soup tureen down the long corridor from the combined kitchen and pantry. Only the more elaborate new apartments have an "office" next to the kitchen. But we *must* have a spacious, light pantry with plenty of room for dumb-waiter, safe, plate-warmer and serving table, for broom closet and cupboards for china and glass. The lady of the house must never hear the clatter of her dishes nor the thunder of her dumb-waiter. We must have a separate stair for the servants, a servants' hall, a separate place for their meals, a cool and light working laundry and convenient entrances to the street and back yard. The servants must have toilet conveniences upstairs and downstairs, and butler, cook, laundress, parlor maid, ladies' maid, kitchen maid and nurse must all have bedrooms of their own. The front stairs must not be banged by trunks, nor does one care to walk up several flights to the bedroom floors. A passenger elevator or a trunk lift, or both, thus become necessary.

The service of the house becomes, in other words, a tremendous and a governing consideration.

The heating and the plumbing of the house come next in importance. You had hoped, with a large storeroom for trunks in the attic, to have your cellar practically unencumbered. After vacillating between the installation of a steam or hot-water system for

your heating, you have chosen one or the other according as your purse or your architect advised. Upon entering your cellar you find to your consternation that it resembles the engine-room of an Atlantic liner. It possibly could not be helped. The boiler, the cold-air in-take, the numerous heating ducts and pipe stacks, the meters, the electrical pump and electrical batteries, the bins for furnace and range coal and wood leave practically no room for the jam closets and fruit barrels and vegetables and wine-rooms you had anticipated. The colored man 'round the corner can no longer look after this maze of valves and pipes; you will have to add an engineer to your house staff. Stop and reflect for a while before too hastily condemning the man who has played such havoc with your high, dry cellar. Is it not far better to have the ugly heating stacks along your cellar ceiling than to have hopeless radiators in the parlor, library and dining-room? Is it not more comfortable to have all portions of your house adequately and evenly heated in the coldest of winter weather than to go back to the old furnace with your registers vomiting clouds of coal gas and soot? You lacked courage to get out of bed in the morning because of the icy floors, and that despite the vigorous shaking of the furnace, which false note of promise disturbed your earlier slumbers!

In the upper bedroom stories, where you may not, out of economy, be able to provide indirect heating, place your registers in the wall under the window sills, boxing them on top and in front, with proper screens for good circulation of air. There they take the best care of the cold air entering around and through the windows and are practically invisible.



A House with Ground Floor below the Level of the Street
Service Entrance at the Left
Foster, Gade & Graham, Architects

However small your expenditure may be, it does pay to give up all idea of heating your house by a furnace. Steam will cost you twice as much, hot water two and a half times as much, but after the pill has been swallowed you will bless the doctor who forced it down. Neither your plumbing pipes nor your children need freeze any more.

In addition to the heat from the boiler, every room should have a wood fireplace, as much as every human face a smile, ready for the occasions when it is most needed. For ventilation it is essential, for comfort, for reflection and for solid enjoyment it is still more so. Who could grow sentimental after dinner sitting around a gas log, or how could one's fancy take flight while telling the twins stories, squatted around the black grating of the register?

The artificial lighting of your house is a simple matter. From being a luxury, electricity

has become a necessity. You should be able to pipe your whole house for $700. Running your wires in rigid conduit in place of the flexible is somewhat more expensive, but for general purposes merely an extravagance. Both are safe against fire. Provide for an occasional gas-outlet in case of emergency.

In regard to the plumbing, keep in mind that plumbing pipes should be run where they cannot freeze, pack and wrap the pipes if their position leaves any doubt whatever. Place your bath-



A House with Ground Floor at the Street Level
Service Entrance in "Extension" at the Right
Foster, Gade & Graham, Architects

rooms as nearly over each other as you can, the drainage and soil pipe system becomes simplified and the expense lessened. Use nothing but "open" plumbing. Waterproof your floors. Back vent thoroughly. Make all soil pipes of nothing inferior to extra heavy cast iron. Remember that fixtures not only have to be placed, but have to be gotten around. And last, but not least, endeavor to procure space enough in the bathrooms for the free swinging of a cat.

Having clearly in your mind the limitations and exigencies of your problem, namely, the requisite light, the service, the heating and the plumbing, you may intelligently commence the general planning.

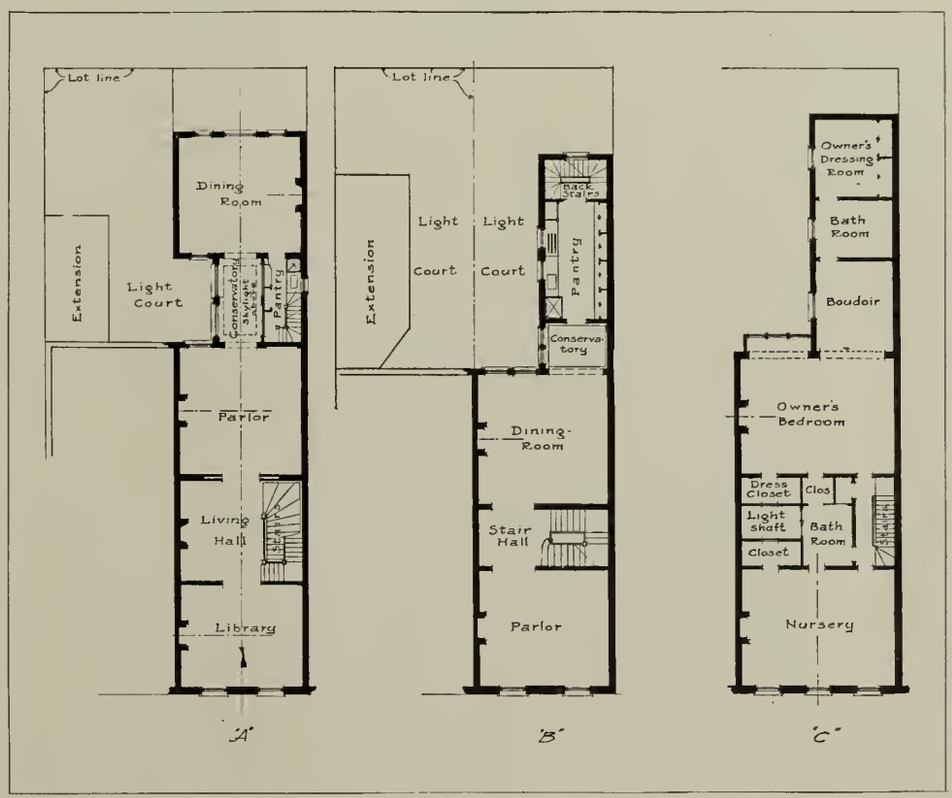
The great thing which gives value to a house is personality. Houses should differ as much as human beings. It is not the owner of strong predilections and preconceived ideas who is hard for the architect to take by the hand, but it is rather the owner groping in the darkness, not knowing what he wishes, indecisive at every step and idea suggested.

No amount of labor on the part of the architect can plan a home successfully without some of the client's individuality entering. The individual tastes or necessities of the owner may even alter a great deal of what the architect thought requisite or obligatory. Naturally the client often insists upon making fourteen out of twelve, but it is soon discovered that a plan is not made of India rubber.

In New York City your first question is, what is the rear of the lot like? The planning of your rear rooms and your extension is entirely dependent upon the "back yard." Have your neighbors, east and west, extended upon your sides? What is the nature of the house which backs upon yours? If it is a stable your dinner guests are liable to be treated to the smells of the horses and the jokes of the grooms. Let us take for granted that the house backing upon our lot is a residence similar to ours, with an extension coming within about ten feet of our rear lot line. The usual case will further be that we have an extension already built on one side, none on the other. It is self-evident that we immediately plan whatever rooms we may require beyond the main body of the house on the same

side as neighbor No. 1's extension, procuring the double light of what remains of our own yard as well as of neighbor No. 2's yard. Neighbor No. 2 may very probably also extend his house, but with the rapidly changing conditions of city building we can only echo, "Sufficient unto the day is the evil thereof." It may not be far-sighted policy, but neighbor No. 2, unless he is radically hampered, will in all probability extend on the opposite side from our lot, with the view of also obtaining the benefit of the portion of light left in our back yard.

In the average lot, about twenty-five feet wide, it is not necessary to sacrifice the entire front of your street floor to your servants. With a third of it for a sitting-room you can procure all the space required for their comfort and work in the rear of the house and the lower story of the extension. In New York City you need a direct entrance for the servants from the street, for you are not as fortunate as Bostonians and Philadelphians, who can avail themselves of their back alleys for the tradesmen and servants themselves. You must thus resign yourself to the loss of from three to four feet of passage as far back as the kitchen.



A Few Good Types of Plans
Designed to take the Utmost Advantage of Light and Space

Three, four or five steps skillfully broken are not noticeable. Enter your house by that many, gaining the sum of their added height for the lighting of the cellar below. Your entrance and staircase hall, which generally play such havoc with the communication of the main rooms of the house, are thus placed on the ground or street floor. You ought also to have room for a lavatory, elevator and coat-room without darkening your hall too much; behind you have a servants' dining-room opening wide out of the kitchen. The kitchen terminates the main body of the house. In the extension you have laundry, back stairs and servants' toilet. The kitchen and laundry both lead directly into the back yard and communicate conveniently with the upstairs pantry.

The next floor is principally for entertainment and sociability. You can seldom "escape" if cornered here. Plan your rooms so that one can set off the other, so that one plays into the others' hand. For music or dancing or any form of larger gathering you may want to use several rooms together. See, therefore, that they can, if necessary, be thrown into each other. Some persons entertain always, others wish their home to enclose them snugly and comfortably when they return to it from the day's hard work. The problem thus changes. Rooms must not be planned to be mere barns. They must be undisturbed from the crossing of the servant or the evil influences attending the ringing of the front door bell. To make a room homelike and comfortable is not a question of size, but of proportion. The largest room may contain the cosiness of a well-stocked alcove of the Bodleian Library, with the fire crackling within and the snowstorm howling outside. But the room must be rightly

proportioned and correctly decorated. One large room is further worth much more than two or three smaller ones equaling it in size.

Run the room facing the street the whole width of the house, flood it with light, and remember again that two large windows of, say, four feet six inches each give just as much light as three of three feet each, and you have broad wall spaces instead of small surfaces into which none of your furniture will fit. Many a weary hour has been spent in reasoning against the conviction that two windows are not incompatible with domestic happiness.

Place your staircase in the center of your house and give it a broad, white, glazed skylight. North and south you may obtain light from outside, but in the pit of your house you cannot. Avail yourself, therefore, of the best light there is, namely, that which comes vertically from the heavens. Sixty square feet of it are none too many. With your stairway well lighted, all the rooms leading off from it may borrow light.

The front room extending the width of your house becomes a parlor, the best room for entertainment, directly entered from the staircase hall and cut off from the rear rooms on the same floor, namely, the dining-room and possibly also the library, which become thus to a certain extent secluded. The hall between need not give one the feeling of pitching headlong into a refrigerator. Englishmen spend a great portion of their indoor life around the hall fire, and there is no reason why the architect should not eliminate the frigidity from our halls and make them also livable. Dining-room and pantry are adjacent, either with the dining-room as in plan A in the extension or as in plan B in the main body of the house.

The position of the library is a serious question. If it is wanted for absolute privacy and study and with the best light procurable, place it recklessly in the front of your next floor, but in so doing abandon the best of all bedroom space. If your children are few or none and your books many, the step does not seem so rash. The central room of the first floor can naturally never be well lighted, and whether used for a dining-room or for a library it can only in the evening have the advantages of its external neighbors. Opening it widely into the hall light, procuring a light court between it and the appended extension, add to its cheerfulness; but a great deal of the latter has to be supplied by your own imagination.

In the bedroom floors your plumbing becomes one of the governing features. Two, or at least one and a half floors must be devoted to master's bedrooms, the top floor or floors to servants. Kitchen arrangements or squash courts or drying-rooms at the top of the house are so rare or luxurious that they cannot be ordinarily considered. But your bedrooms need closets and bathrooms. Women need twice as much closet space as the normal husband and four times as much as the rational bachelor believes possible. The closets must further directly communicate with the bedroom or dressing-room, for crossing halls in wrappers is far from pleasant. Bathrooms are even of greater importance. We live in an age of at least bodily if not spiritual cleansing. We insist upon our tub twice a day. The principal bedrooms should have their separate bathrooms, the minor ones certainly a half share in one. They further must have outside light and air. The light and width of the front and rear façades being needed for the chambers, the best location for the bathrooms becomes the center of the house, as in plan C. A light shaft lights them adequately and well. It is an enigma that this was never thought of in earlier New York houses. It is also a simple matter to run the dumb-waiter up to at least one of the bedroom floors, so as to enable hot food to be served in case of sickness, or breakfast in one's bedroom or dressing-room. Some bedrooms should communicate, especially guest rooms; others should not. Where the mother does not wish direct access to the children's rooms at all times, it is an admirable arrangement to give the owner and his wife a private suite, apart from the rest, consisting of, say, one large double bedroom, with a smaller one used as a boudoir leading out of it, or used in case of illness for sleeping by one or the other, a double bathroom, small dressing-room, with wash-basin for the husband, dress closet and two smaller closets.

Enumerating it makes it sound very pretentious, but, like a Japanese juggler's boxes, it may all be economically fitted into an extraordinarily small space.

One bath on the bedroom floor should have

direct access to the hall, as well as the broom closet and slop-sink closet.

Two linen closets are better than one, one placed upstairs the other downstairs. It separates the fine and the coarser linen, and in the end causes less of the proverbial and much threatened "running" of the servants.

Twenty-five feet by sixty feet should give you in the servants' floor three servants' rooms on the front, three in the rear and two more in the middle, with bathroom and storage.

The shape of the front body of the house remains invariably the same, owing to the tantalizing immovability of your neighbors' party walls. The manner or economy with which the space has been utilized depends upon the ingenuity of the architect. In the planning of the rear, however, in the relationship of court or courts to extension, where best to spread your light, how to filter it into the dark corners of the dwelling, what dimensions and outlines and angles to give the rear walls, in these questions lie the secrets of success or failure. Every foot of width of lot or depth of house or surrounding extent of extension walls alters the problem. With ever varying conditions it becomes impossible to formulate rules. Generalities may, however, be indulged in, and of such it is valuable to bear in mind the following:

Additional floor space or increased sizes of rooms are of little value when obtained at the expense of right. Interior courts are only of secondary value, for reflected light is not sky light. The higher and wider your extension the darker your main house. The longer you make the axis of your house the greater waste space are you requiring for communicating purposes. In the bedroom floors halls are worthless except as entrances and exits. The larger your house the greater its cost, not only of erection but of keeping the servants to serve it.

It is discouraging, but nevertheless true, that one does not know really how to build a house or how one wants it until after *one* has been built and the mistakes seen. Happily, however, in housebuilding, as in all else in life, one's failures do not keep pace with one's aspirations, nor one's ignorance with the values derived from experience. Knowledge, even if slow and imperceptible, gains the upper hand.

A Small Cottage With Character

A Design which could be made a Reality for less than $2,500 if built To-day

Designed by William Greenwood, Architect

CONSEQUENT upon the increasing popularity of country life for the jaded townsman, a marked advance has been made in recent years in the planning of country houses generally, but more particularly those of small size for very moderate incomes. A much greater consideration is given now than formerly to the problem of arranging the building to take the greatest advantage of the peculiarities of the site or location available, while the necessity of conforming with existing and outworn types of plan is a thought almost entirely discarded. Moreover, unconventionality of arrangement, which might be inappropriate to a town house, is somewhat an advantage in the country, provided it be kept within reasonable limits.

The cottage illustrated was designed for a site presenting no exceptional difficulties, the views obtainable being best on the south and southeast across a wide valley, the inclination of the land generally being from north to south. The nearest road is on the northeast. The entrance is placed on the northwest front, which insures privacy for the living-room and for the lawn and garden.

The arrangement of the first floor has been controlled principally by the idea of providing a minimum number of rooms, while an effect of spaciousness (for a small house) has not been lost sight of. One general living-room is provided, out of which a dining alcove is contrived on one side and a sun window facing it on the other. The staircase to the upper floor leads out of this room, thus imparting to it an added interest. The verandah is placed on the southeast in order to

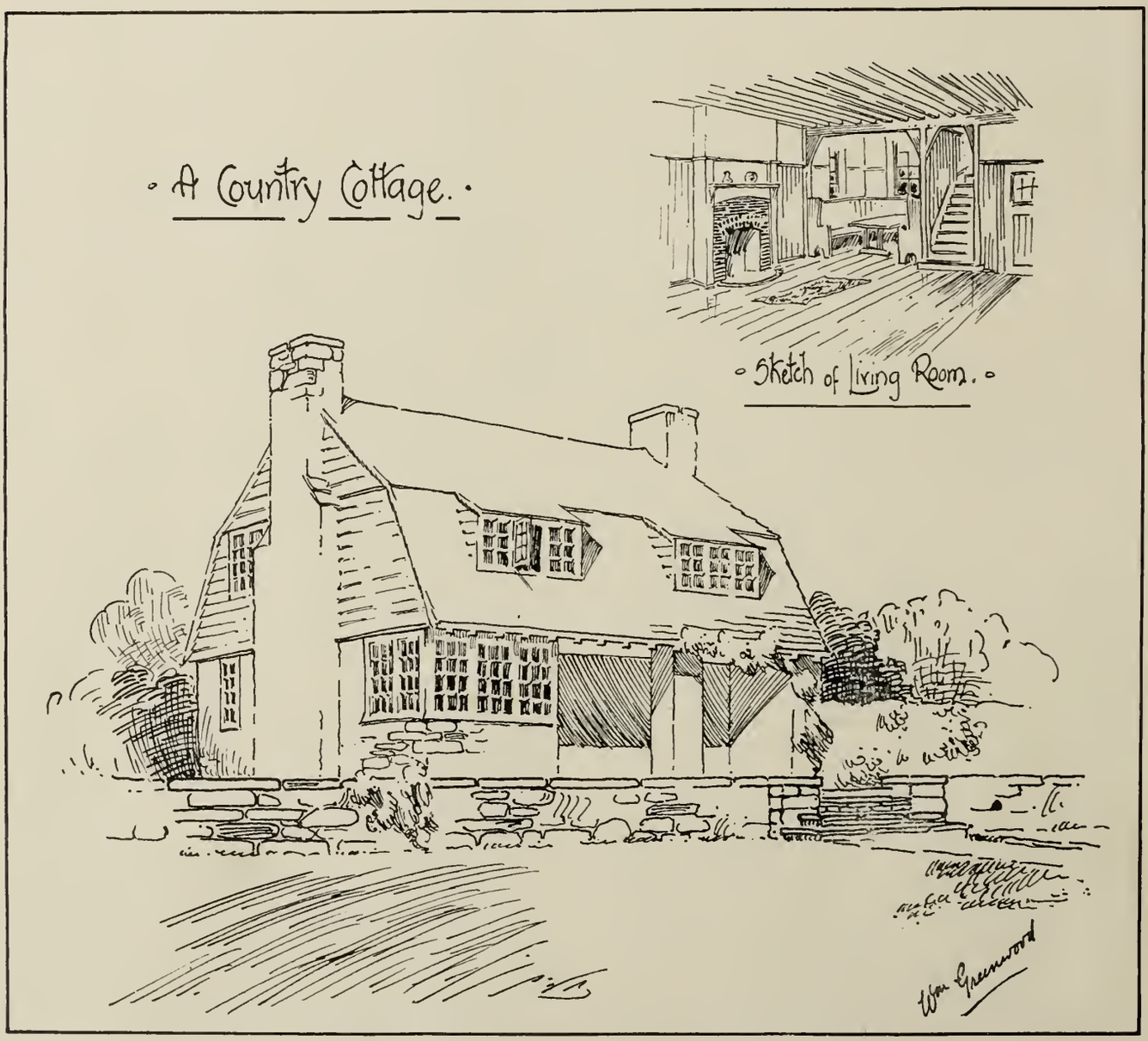
command the view and is reached out of the living-room sun window.

The kitchen and usual offices are provided, but it was thought well to dispense with the china pantry with its separate entrance to the living-room in a house of so small a size.

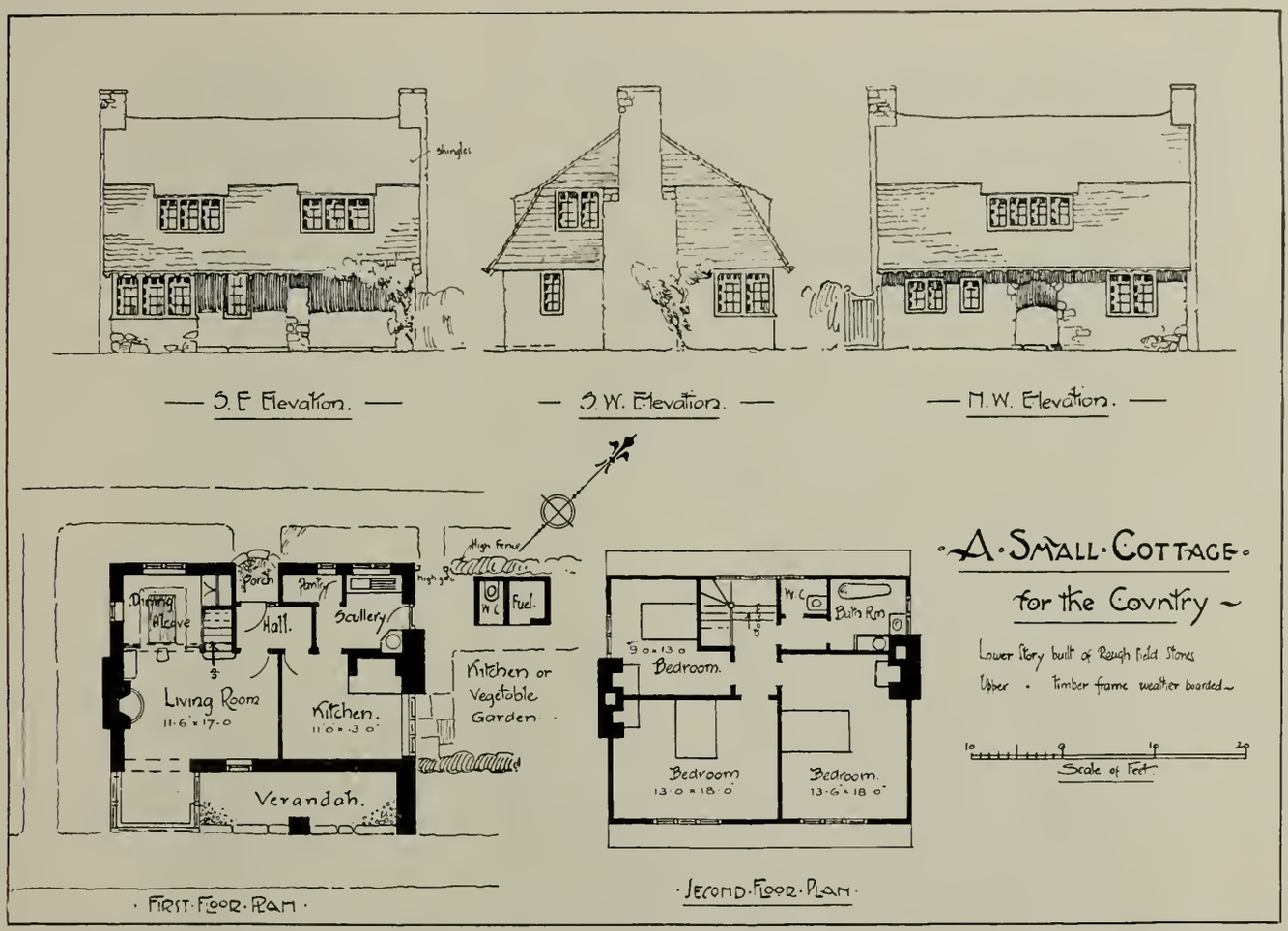
On the second floor three spacious bedrooms with a bathroom and water closet are contrived — the fireplaces in the bedrooms are optional. Plenty of cupboard accommodation would be conveniently arranged against the sloping sides of the roof. The bathroom, water closet and scullery being placed together in close proximity to the kitchen range, the quantity of piping and plumbing required is reduced to a minimum.

The plan generally has been devised within the rectangle to insure simplicity of roof construction and the economy resulting therefrom — moreover the less complicated the roof the less liability there would be for it to get out of order.

The materials suitable for the construction of a house of this kind present considerable variety, and it is the choice of materials and their suitable and reasonable application that lend the charm to many not otherwise remarkable buildings. The illustration shows a lower story of field stone walling with the upper story of the gables framed and weather-boarded. The roof covering would be of shingles. An equally suitable use could, however, be made of frame construction through-



A Home that is not Overtaxed by Housekeeping Cares



The Plans and Elevations Drawn to Scale

out with a rough-cast or weather-boarded covering for the lower story, the upper story remaining as before.

In designing the woodwork and fittings an effect of extreme simplicity should be aimed at; moldings should be dispensed with as far as possible and those that are employed should be simple. The construction itself should be utilized to form part of the interior decoration, and for this purpose the boards and joists of the upper floor are left exposed to view. An interesting and novel effect is sometimes obtained by leaving the sawn faces of the timbers exposed and varnishing them. Their appearance is certain to improve with age. The walls of the living-room might be boarded as high as the doors, leaving the space up to the ceiling to be plastered and cream tinted. The furniture should be of a simple and serviceable character to harmonize with the design generally. Such a house as this shown and described, built amongst the delightful surroundings of the country would give a pleasant retreat to which the name of "home" might be worthily applied.





PICTURESQUE BYWAYS OF THE OLD WORLD — IV

A Nook in Fondo, a Village 3,200 feet high, near Meran, the Ancient Capital of the Beautiful Tyrol

The fourth of a series of beautiful views in which architecture is set amid the finest natural scenery, and at the same time enhances that scenery by a sign it gives of man's handiwork

Of What Shall the House be Built?

The Sixth of a Series of Articles devoted to the Chief Building Materials for Country Houses

Half-Timber Work of Structural Timbers

(The Old and True Method as practised in Europe)

By Edward W. Gregory

THE claims of half-timbered construction for domestic buildings have been open to examination for three hundred years by the beautiful examples of houses of this character which are the pride of Western Europe. In every part of England, France and Germany which shared in the prosperity of trade during the sixteenth and seventeenth centuries, buildings are still occupied which exemplify the pretty and often elaborate patternings of the period. They have frequently been altered and added to by successive generations of owners, and owe to this fact perhaps some of their picturesqueness. But in many places the work is practically as it was when the old builders left it; and where this is the case it will be seen that the qualities of quiet homeliness and dignity which we so much admire are no mere effect of age and accidental happening, but the studied result of artistic knowledge and sound craftsmanship.

No finer example of construction as decoration can be found in the history of art than in an old half-timbered house. Every beam is required for service, yet each one does duty at the same time as a unit in the ordered decorative scheme. Even the pins which are used to bolt the joists together are not devoid of ornamental value, their heads left boldly projecting without attempt at concealment. Wherever carving is shown it is never added solely for the sake of effect, but seems naturally to grow on beam and bargeboard as buds appear on a branch.

The main principles of construction of old work were exceedingly simple. Even where great elaboration appears, examination reveals the same old methods, developed and amplified, it is true, but nothing more. Honesty and thoroughness are invariable characteristics. Features may be relied upon to be exactly what they appear. The pretty repetition of upright posts,



Typical English Half-Timbered Cottages



"The Manor House," Harrietsham, Kent

The Floors and Upper Walls constructed of Heavy Timber Framing in the True Traditional Fashion



The Living-Room of "The Manor House"

Showing Indoors the Genuine Timber Construction



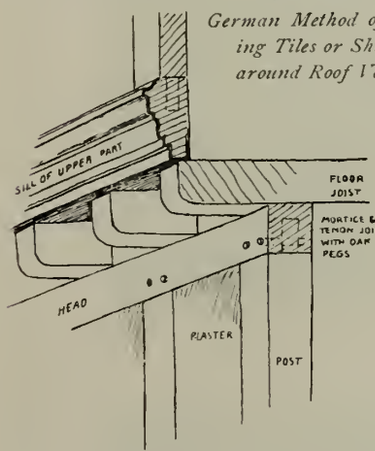
Brick "Nogging" laid in Herringbone style between the Timbers

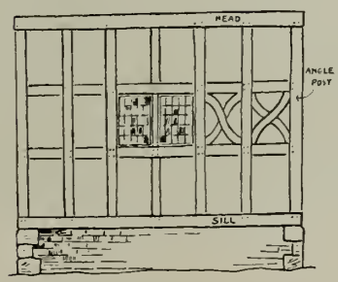


An Ornamental Chimney



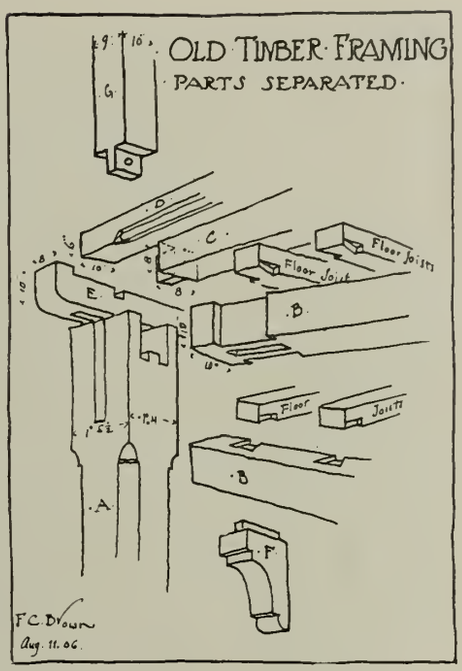
German Method of Turning Tiles or Shingles around Roof Valleys

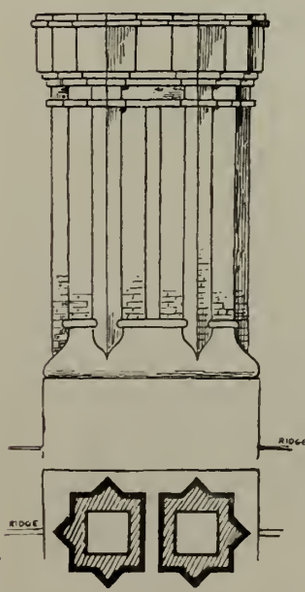




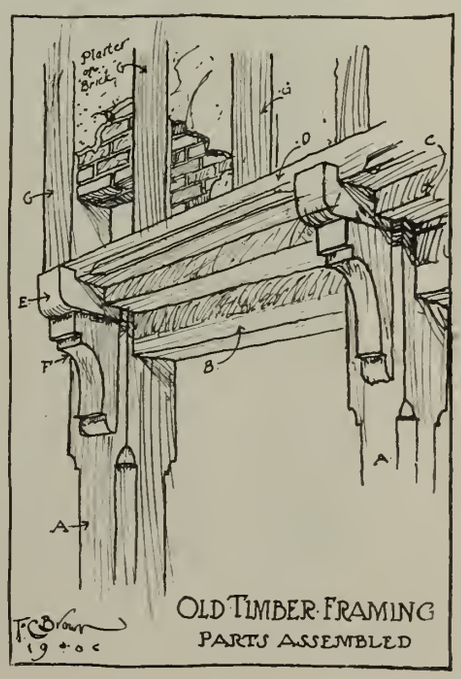
Elementary Forms of Wall Timbering and Method of Construction

connected by horizontal, diagonal and curved pieces, are no mere builder's "splats" nailed on for effect. They are part of the construction itself, going right through the wall from face to back. The lower part of the walls of these old houses would be of brick or stone up to a foot or more, and on this a long sill was bedded. Into this were tenoned stiff angle pieces, and on the top of this the head was run from post to post. The intermediate posts were tenoned into head and sill, and horizontal pieces tenoned into these. Curved timbers were usually chosen naturally bent, the grain thus following the direction of the curve. This explains in a great measure the interesting variety of old work and its strength. In places, however, where there was great elaboration, cutting to shape had to be resorted to. The wood was always of oak and was mortised and tenoned throughout. A method of tightening called the "draw-bore" process was resorted to by the old workmen in fitting these joints. This was effected by drilling the hole for the peg rather nearer the shoulder of the tenon than the corresponding holes in the mortised piece. The result was that when the peg was driven through the three holes thus formed the mortise and tenon were drawn together with great force. Where the upper story projected it was carried on the ends of the floor joists which ran over the head to form cantilevers, and strong brackets were tenoned in from the angle-posts. The skeleton of a half-timbered house is strangely like that of a modern building of steel girders. Of course the differences of material, scale and modern methods of riveting, with other points, such as the eventual concealment of all supporting framework, are far more obvious in steel than its somewhat distant cousinship with half-timberwork. But the fundamental





Plan and Elevation of a Typical Chimney





BRAMHALL HALL

A Typical English Manor House, the greater part of which is constructed in True Half-Timber Fashion



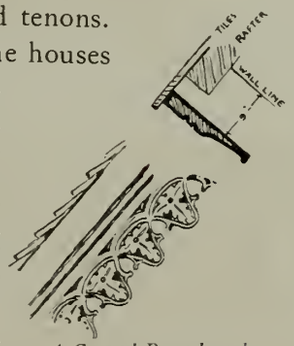
A ROOM IN BRAMHALL HALL

A Decorative Finish given by Narrow Moldings forming Panels on the Plastered Walls

principle is very much the same. When the oak framework was complete the remaining spaces were filled in with bricks, or "nogging," — sometimes very effectively laid in herringbone fashion, as shown in the diagram, — earth, clay or loam on supporting laths or hazel sticks. The whole was plastered up, inside and out, flush with the beams. Constant repair of this work during many generations would raise the level of this plaster so that the timbering would appear to be sunk. In process of time the wood began to shrink and the building to settle. Splits would occasionally occur in the beams, and the whole of the construction in a great measure depended then upon the security of mortises and tenons. The fact that so many of the houses built in the fifteenth, sixteenth and seventeenth centuries exist to-day is proof of the great strength of this traditional method of putting woodwork together. It was a common thing, when shrinkage occurred, to plaster the whole of the building outside to keep out the weather, or hang it with tiles or deal boarding. This of course had the effect of hiding the beauties of the timbering.



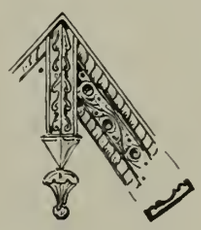
GABLES OF HALF-TIMBER, THE REMAINDER OF THE HOUSE OF STONE
(Built in the Seventeenth Century but partially restored)



A Carved Bargeboard



"Diagonal" Form of Chimney



A Carved Gable Post

The Manor House, Harrietsham, Kent, is an excellent example of a sixteenth century yeoman's house restored and adapted to modern requirements. The great depth of the all-enclosing roof in old work had the effect of making the upper rooms exceedingly dark, and little or no use was made of the large space in the roof over them excepting in German work where the angle was much steeper. When gables were introduced of course an improvement took place. In the Manor House the two dormers



A HALF-TIMBERED HOUSE AT HOLLINGBOURNE, KENT
An Example in which the Oriel Windows project forward at Each Story



PORTION OF A HOUSE AT ABBEVILLE

One of the Finest Examples of True Half-Timber Construction in France

have been added by the present owner, and of course a floor below them. Inside the great king-posts and hammer beams of the construction are still visible. No room is more than about seven feet six inches high, and the marks of the adze and numbers of the joists are still easily seen as they were cut on the wood by the old workmen. This numbering of the joists was observed by the writer also in an old German house in Bavaria, and is interesting as showing methodical procedure of a similar kind in different countries. The accommodation of the room at the end of the house nearest in the illustration has been increased by extending the roof downwards and putting in a window and door.



LITTLE MORETON HALL
A Famous Half-Timber Landmark of England

In many districts of England the chimneys to all kinds of houses were a very important feature, and in considering external effects they must certainly not be forgotten. It is in variety of plan or cross-section that so much interest lies, and the ingenuity the early builders exercised in setting the chimneys out with all sorts of projections would seem to show that a good deal of importance was attached to their construction. It was evident that they considered them as decorative features, not merely as channels for smoke. In places where stone was used there was the difficulty of carrying the chimney up beyond the roof line in this material. So brick was substituted when the chimney had been built up to the sloping set-offs. The result was that the upper shafts were clustered together in graceful proportions on a solid foundation, and there was a pleasing variation in color. This treatment, too, gave an opportunity for the formation of an ingle recess, that feature of all others so much admired and copied by architects of to-day.

Although it was common in seventeenth century work for the ends of the floor joists to be left just as they were laid in by the carpenter, as shown in the house from Leeds, Kent, earlier examples were finished with a large and deeply molded and carved facia. Undoubtedly this gave a greater sense of completeness; but in our own time its use has sadly degenerated, for instead of a finish to good construction, the facia



Brick "Nogging" between the Timbers
(At Lisieux)

Town Façades in Gothic France

Illustrating Half-Timber Work at its Best Period



Rough-cast Plaster between the Timbers
(At St. Brieuc)

has simply been used as a convenient cloak for faulty work.

The type of plan of most English country houses of the period was symmetrical. A common hall in the center, oblong in shape, would be flanked at either side by wings containing offices or other rooms. Roughly it may be regarded as the origin of the E and H shaped plans on a larger scale which became so usual in later generations. Some of the most charming houses of moderate dimensions were little more than simple parallelograms, the side wings just breaking forward and the upper floor projecting on the joists. The space between the wings formed a recess, and from the angle-posts sprang brackets to the head. This is clearly shown in the cottage from Leeds, though only one wing remains.



AN OLD HALF-TIMBERED HOUSE IN FRANCE
Heavily Bracketed and Roofed with Tiles

Windows in half-timbered houses have many things in common; but in at least one respect they are very different from our modern lights. They never look out of their place, and of course they could never be put but in those spaces left by the constructional woodwork. Once commence on a house of the kind built three hundred years ago and the positions of the windows come like fate. A modern builder in brick may make a façade of proportions utterly at variance with any known law. His windows may vary in size, shape and position, and this great freedom from restraint has been one of the causes of our badly designed houses of to-day. Freedom is everything where there is knowledge; but where ignorance prevails it is disastrous. An old-time builder, be he never so ignorant of artistic proportion, providing he knew his trade, had perforce to put his windows somewhere between the constructional timbers, and they always looked as though they had come there naturally. They never look as if they would be better six inches to right or left or a foot higher. They were part of the general design, connected up and in perfect relationship with their surroundings. Even in their elaboration there were well defined lines upon which alone development could be pursued. Examination of the half-timber work of different countries reveals the same fundamental principles which were rarely departed from. The interesting variety we notice has come from obedience to these well-worn laws by nations, districts and individuals who interpreted them according to their several idiosyncrasies. Novelty is a quality one looks for in vain in traditional work.

The gradual development of the window in old work can easily be traced from the simplest form of lattice fitted in between the timbers of a cottage to the beautiful oriels which grace houses of larger proportions. Glazing was usually done in lead, with diamond shaped panes, and the mullions and frames were deeply molded. When the window began to be swung forward on the sills immense possibilities were opened up, and many specimens exist where each floor exhibits an added projection. Richly carved brackets carried the weight, and the glazing was returned to the walls. Angle mullions had shafts, with molded caps and bases worked upon them, and the cornice at the top was molded and carved. Doorways were arched in the Gothic manner, the spandrels at the sides being carved and a finish given by stopped moldings and jambs. Of course the barge or gable board presented an



GAWSWORTH PARSONAGE, ENGLAND

Illustrating Half-Timber Construction settling into a Charming Irregularity under Weather and Age



WORSLEY OLD HALL, ENGLAND

Illustrating the Decorative Possibilities of Half-Timber Work as the Background of a Garden

opportunity for enrichment not to be missed, and its carving is a feature of many old houses. It was usually kept away about eight or ten inches from the wall face in early work, but as time went on this custom was discontinued and it was fitted direct against the wall timbers. A common termination at the apex was a carved pendant or finial.

Judged by modern standards the old half-timbered work would be voted wasteful of material and space. It would pierce to a builder's heart the thought of bringing down his roof over the whole of the house in such a way as to leave a big area underneath with no use for it. The immense angle-posts, often trees with roots uppermost, would be considered absurdly heavy, and the mortising of thick wooden pieces between sills and heads equally unnecessary when the same effect could be obtained with thin splats. Many old houses in South Germany present a pretty feature in their small dormer windows in the roof, which cannot, however, let in much light, though they may be useful as ventilators. German houses of the sixteenth and seventeenth centuries, too, are frequently roofed with fancifully shaped tiles or oak shingles. This destroys somewhat the simplicity of the buildings; but in connection with their other often highly decorated features it does not look out of place. The clever way in which tiles were laid round the roof valleys adds not a little interest, and undoubtedly tends to make the gable appear more a part of the structure than does the modern method of "flashing" with lead.

Fall Moving

And what Falsely Cherished Household "Gods" should be Courageously Left Behind

By Christine Terhune Herrick

THE first point to be decided in moving is what not to take. Does this sound easy? Nay, verily, it is about the hardest part of the whole dreadful business. I say this, bearing in memory the while, sundry agonized flittings of my own that taught me the meaning of the time-honored phrase, "Three removes are as bad as a fire." Myself, I would diminish the proportion, and having known both experiences would state calmly that two removes usually take as much out of the sufferer as a single fire,—and there is no insurance!

When I speak of the decision as to what not to take I am thinking not alone of the casting aside of the halt, maimed and blind among the household goods. Every family has these, and when moving day draws near there is relief in the tone in which one declares, "That old washstand is not worth carrying away." "That desk has been falling to pieces for months. It wouldn't pay to take it along with us."

Of course it is on the cards that there may be in the household some of the torturingly thrifty creatures who are governed by the principle which moved the classic haunter of auction sales to buy the doorplate bearing the name "Thompson"—with a *p*. Such beings always contemplate possible contingencies—like a small girl of my long-ago acquaintance who in Civil War days insisted on carrying to play with her every morning a piece of stout string, "Because, mamma, I *might* see Jeff Davis and I *might* see a palmetto tree and then if I had this string I could hang him with it." Many of the possible occasions for the leaky clothes-boiler, the shaky-legged table, are about as practical as this, and it is the struggle of the clear-sighted members of the household to combat the preserving instincts of the less reckless.

Even those same clear-sighted ones have a side—or a number of sides—on which they are blinded. Never does the sentimental propensity which lurks in the most commonplace make-up come to the front so decidedly as when, in getting ready to move, the decision must be made as to what is to be taken and what left. Vigorous are the protests and the arguments over the unconscious household gods.

"That hideous, old-fashioned chair won't go anywhere in the new house," asserts the brisk young daughter, contemplating a black walnut monstrosity of years back, hopeless in lines and treatment, "let's give it to the washerwoman."

"Oh, I'd rather not!" puts in the mother plaintively. "I was sitting in that chair when your father asked me to marry him."

"This old Rogers group that has been stuck away in the attic from time immemorial may just as well go to the ashman," says the housemother. An instant objection comes from her lord and master, in whose hearing she has imprudently made the remark.

"I do not wish to part with that group. It was considered a very fine thing and my father gave it to my mother on the tenth anniversary of their wedding day. I have associations connected with it and I wish to keep it." It is useless to plead that he has not seen the group before in years, or that if it goes along it will only be relegated to the garret or cellar in the new abode. His finer feelings — or what the master of the house considers his finer feelings — have been touched and he clings to "Taking the Oath and Drawing Rations," or "The Betrothal of Katrina Van Tassel" as one of his best-valued Lares and Penates.

It may be said, by the way, that practical as a man is held to be, his bump of sentiment is, as a rule, more strongly developed than a woman's. A man has received certain traditions in his younger days with regard to pictures, let us say. "Kit Carson" or "The Course of Life" or "Washington Crossing the Delaware" was impressed upon his youthful perceptions as a fine work of art, and although since then he has learned more of what art may mean, his heart-strings are knit to the standards of his youth and he is loath to unravel them.

So when the housekeeper who has the requisite bias towards iconoclasm in her nature passes her household gods in review before her with the intention of decimating them, she would best not call in her husband to help her decide where the axe shall fall. Better follow her own judgment and strengthen herself in her resolve by the reflection that the members will never be missed unless attention is called to their disappearance.

Not for a moment do I mean to rule out sentiment in the work of elimination. But sentiment is one thing and sentimentality is another. The latter may be defined as sentiment minus a sense of proportion. And this sense is sorely needed in the choice as to what to reject and what to retain. Are the associations that cluster about the first water color Jennie made at school and had framed for her father's birthday and the bracket Johnny carved for mother with his jig saw the Christmas after he was ten years old sufficiently sacred to render the preservation of these objects worth while? They are to the mother, and if either piece were cast aside it would be far more to her than the dismissal of a bit of old rubbish. I don't believe my admiration for a woman's heroic devotion to the cause of art in the household would redeem her in my eyes for forswearing the claims of nature and throwing away the poor pathetic little gifts that have absolutely nothing to commend them except the love that prompted their presentation. There should be a nook for them in the new home where they can be kept for the eyes of those to whom they mean something no high art could attain, no matter how long it stood on tiptoe.

But because Johnny's and Jennie's productions are much to their parents is no reason why the productions of former Johnnies and Jennies should be cherished. A worked sampler by one's grandmother may possess interest as a specimen of a stage of development in needlework, but that is no excuse for permitting the old worsted tidy she crocheted in her latter days or the large black-walnut-framed photographs of deceased aunts and uncles to go on the moving van. The hit-or-miss plaster casts, the chromos of fruit and flowers dear to our earlier appreciation, the "Wide Awake" and "Fast Asleep," or "Good Night" and "Good Morning," which adorned the walls of our nurseries, have passed their period of usefulness for us. There is an applicability here of the story of the newly converted Primitive Methodist, who, feeling that feathers on her bonnet were losing her her soul, presented them to her sister. If our charwomen or our janitors or our ashmen will accept these souvenirs of an artistic period God winked at — on their own heads be it! There is little chance that you can better their perceptions of art — or injure them. Forget for a moment your duty to your neighbor and give him such things as you cannot commit to the kindly offices of the flames.

No one plans to move from an old home into a new without having a pretty clear conception of what that home is to mean. There may be those

to whom it is merely a shelter, a lodging for the night, so to speak, a refuge where they can sleep and eat. I am sorry for such persons and I like to believe that they are greatly in the minority. With the majority of women, at least, home is a place which expresses the individuality, the preferences of its mistress, with a rather irrelevant side-thought for those of its master. Here she gathers about her not only the necessities of life, but those objects dear to her, which show her mind, her heart, — unless she be a bride whose home must for a time perforce be a testimony to the artistic — and otherwise — predilections of her friends and family.

If the home is to be such an expression of its presiding genius it behooves her to think seriously just how she means that expression to take form. The old home has been an accretion, — as will be the new one in time. Certain features of it have been forced upon it. The rooms and their contents have been less a creation than a growth. Now the home-maker is to have a chance to exercise in a degree her creative instinct. What does she intend the new home to be? Shall it be a replica of the former one? Is association dear enough to lead her to accept the faults and the imperfections of the old for the sake of what is connected with them? Or will she try to stand off from her belongings far enough to get them in perspective and determine between what is good and what bad, or at least poor, in her old environment and thus be enabled to make a wise selection?

The course is for each woman to decide for herself. If she chooses the latter path she has before her grave work in the way of elimination and she will have to keep a steady head to steer between the danger of clinging to unworthy objects because they are dear and the risk of a reckless rejection of much merely because it is old.

Do I speak too much as though it lay in the power of every woman to fling aside that of which she has wearied or which her artistic sense condemns? I do not mean to do so. Only a few very rich persons can afford to refurnish entirely when the spirit moves them. With nearly every housekeeper the cleaving unto the old household gods is not choice, but necessity. Whether she likes them or not she must keep them for the simple reason that she cannot afford to buy others. This I know and appreciate. I am advocating no wholesale measures which would mean turning over to the junk dealer the sideboard you now know to be poor in design and craftsmanship, although it seemed the last cry when you bought it twenty years ago. Square dining tables were the fashion then, and you purchased one, and now your heart craves a round table. The upholstered furniture of your drawing-room does not suit you, — but what would you do without it?

These objects, and the like, good or bad, you must keep. But there are things you could eliminate. I have mentioned some of them. Ornaments, so called, nearly all. Brackets with worsted draperies that catch dust, statuettes of no value looked at from any point of view, pictures that make you long for the eye-repose of a blank wall. You may even own stuffed birds and wax fruit and flowers and you are tolerably sure to have suffered at the hands of your friends in the line of vases and couch-cushion covers.

Banish them all! Set your teeth and throw them into the rubbish barrel. The worst of the wrench is now. In a week you will thank whatever gods may be for your unconquerable soul which did not yield to sentimentality and false feeling and move you to crowd your new home with what had cumbered you in the old.





Kindergarten built by the Company at Phenix City

Embowered Industry

What a Southern Cotton Mill has done to Enlighten its Employees and Improve Their Environment

By J. D. M.

WHATEVER educates civilizes and uplifts, and enlightened citizens form a more useful community than untutored ones. Believing this has prompted the Eagle & Phenix Mills to carry on kindergarten and other welfare work for the benefit of their employees at Columbus, Ga. While this corporation is, as others are, primarily in business to make money for shareholders, it also cheerfully recognizes the fact that as a creation of the state and as a property-holder receiving the benefits of laws and other protective institutions it is incumbent upon the corporation to promote the general welfare. It may be said that in paying its quota of public taxes the corporation discharges its portion of the common burden. But this is a discharge only of its legal share. The moral obligation remains on the shoulders of the corporation, as it does upon every individual, to make all reasonable effort to better the mental, moral and physical condition of the community.

No more effective work can be done on these lines than in teaching children, for their minds are only now developing and are equally accessible to useful as well as to objectionable knowledge.



Midday Scene in the Kindergarten Grounds

A few years ago the corporation fitted up a tenement house and established a kindergarten for the children of employees at Phenix City, Ala., a town on the bank of the Chattahoochee River opposite Columbus, and where many of the mill operatives live. The results of the experiment

were so prompt and gratifying that it was decided to extend the kindergarten work into Girard, another town largely inhabited by mill operatives and adjoining Phenix City. The first experiment provided valuable knowledge as to what the proposed new building should be. Other kindergartens were examined for the purpose of making the building an ideal one. The result was the structure shown on this page. It occupies a beautiful site overlooking the river, is surrounded by ample grounds and is constructed in the most thorough, comfortable and sanitary way. A beginning has been made upon the improvement of the grounds, and it is hoped to make them eventually models of beauty, thus instilling the idea of gardening into the children's minds so that on growing older they will be inclined to beautify their own premises.



THE KINDERGARTEN AT GIRARD, ALABAMA

Ornamental planting is further taught by example as well as precept, by the attention given to the mill yard itself, — "our back yard," as the officers of the company call it. Though enclosed by a succession of factory wings, it is open to an abundance of light and air. Wherever practicable Virginia creeper and other vines have been trained on the buildings, and the expanse of verdure they give to otherwise homely and utilitarian walls is a delight for the eye.

Back of the school at Girard is a gymnasium built separately from the main structure so that the walls may be of latticework. By this means the children get the benefit of the fresh air while taking their exercise. In the yard around the gymnasium are "joggle-boards," toboggans and swings, while the adjoining ground is given up to flower and vegetable gardens where the children are taught the useful and ornamental in horticulture.



ENJOYING THE PLAY-YARD

This Girard school has been in successful operation for about two years, and with such gratifying results that it has recently been decided to demolish



THE "BACK YARD" OF THE MILLS
Beautified by Planting

the original Phenix City building and to erect in its place an entirely modern and commodious one.

In addition to the regular exercises at the kindergartens, special days, known as "Mothers' Days," are frequently celebrated. These generally occur on Thanksgiving, Fourth of July, Washington's Birthday and other holidays when the mothers have the time to attend. Vocal and instrumental music, plays and games make up the program. A talk is sometimes given by some one qualified to interest the little folks and at the same time encourage the parents to co-operate by having the children attend regularly. In fact every method that can be devised is employed to promote interest in the work and to augment the daily attendance. To this end the most accomplished kindergartners that can be found are employed.

In addition to the foregoing schools, the Eagle & Phenix Mills have fitted up and maintain a Young Women's Christian Association building with gymnasium, library, kitchen, etc. Here frequent entertainments are given, to which a nominal admission fee is charged. They are always well attended, so that the receipts a little more than equal the expenditures. The library is a very good one, including dictionaries, encyclopedias and other works of reference, current fiction, history and biography. The reading table, supplied with almost all of the magazines and women's papers of the day, is a strong attraction and especially well patronized.

A very useful and at the same time attractive feature of the plant is the row of handsome shade trees on the street side. Here hundreds of children, who have come to bring the midday luncheon to the older folks who are at work in the mills, shelter themselves from the heat of the sun and enjoy an hour of rather hilarious sport. These are termed by themselves "dinner toters," and a glimpse of them is one of the sights of Columbus offered to visitors.



"DINNER TOTERS" WAITING FOR THE BELL TO RING

It is the policy of the corporation to improve and extend the beautification of the premises and the instruction of the young as rapidly as the growing interest therein on the part of the people and the exchequer of the corporation will warrant. Certainly it is a work that ought to enlist the lively sympathy and the material aid of every patriotic and progressive person thoughout the land.

The "Auto" bringing New Life to Old Taverns

The Need of the Past for Comfortable Wayside Inns being Repeated To-day

By Livingston Wright

THE salvation of the old tavern is coming and through a peculiar agency, the automobile. We have had a long wait, but it is undoubtedly a fact that the unused and tenantless hostelry, roadhouse, coaching station and country hotel of other days are now to return to their own and be a power, as of old. For many a man there is a golden chance for securing a cross-roads hostelry and establishing himself as landlord in a delightful location and with a comfortable income for the rest of his days. All over the country are silent, deserted buildings, great, roomy structures, most of them, that once were the scenes of bustling activity and prosperity. You find these structures at cross-roads, in the midst of little hamlets and in out-of-the-way rural places. The coming of the railroad put them out of business. When the iron horse began to cut in on the business of the flesh-and-blood coaching steed there began the decay of the old tavern and cross-roads hotel.

The trolley road was the first impetus to the rehabilitation of the ancient roadhouse. Lines of electric cars were put out along old coaching roads, and scores of taverns that had not known a guest for thirty or forty years were gradually repaired and open for the accommodation of travelers on the trolley line.

It is the automobile, however, that is to be the real power for the reoccupied tavern. A variety of reasons are responsible for the need of roadhouses at convenient intervals.

To begin with, the auto tourists are largely pleasure tourists. They are out for sightseeing as well as speed. Naturally, they take the "best road" or the "main road" and that thoroughfare is invariably the "old coach road," no matter in what section of the country it may be. Now, it might be theoretically presumed that eating and sleeping accommodations at the various villages would be all that the autoists would require. But it is not the case. First of all, many hamlets do not have any hotel or luncheon place. Secondly, the auto tourist crowd is, as a rule, a crowd that loves to live well and does not begrudge money for good fare. It wants its meals when it wants them and has no patience with the notion of racing, when hungry, some six or ten miles merely to find a dirty lunch bar and the observation of "We had some coffee once. Hain't got none now." When one reflects that thousands of autos are already touring our country roads and that they are increasing by the scores, manufacturers having all they can do to keep up with orders, it can be seen that there is not only need for taverns at intervals of every few miles, but a positive, crying demand. Many are the times I have been stopped on the boulevard or roadway and an anxious fellow has asked: "Is there any place near where I could get luncheon for my party?" In these great touring cars there are usually several ladies and they are, above all, the ones who appreciate the luxury of a rest in the spacious parlor of some country hostelry with the attendant delicious meal wherein fresh milk, eggs and wholesome spring water abound.

Thus, to-day, there is again the call for the tavern because of almost the identical need of fifty years ago; a place where one may "get out and limber his legs," mayhap have a cheering glass, spin a bit of gossip with the idler, inhale the bracing country air and go in to a piping hot meal. All through the eastern states in particular the traveler finds that old taverns and roadhouses are being reshingled and painted to be opened as regular establishments once more.

We are but beginning to realize that the automobile is to be the basis of a mighty rehabilitation of the tavern industry and kindred activities of the rural districts. It is but another illustration of the homely but pat motto of: "Jest set down 'n wait long 'nough 'n it'll all come to ye."

Making Good Use of the Attic

A Little Money makes of Abandoned Space a Room of Permanent Use and Delight

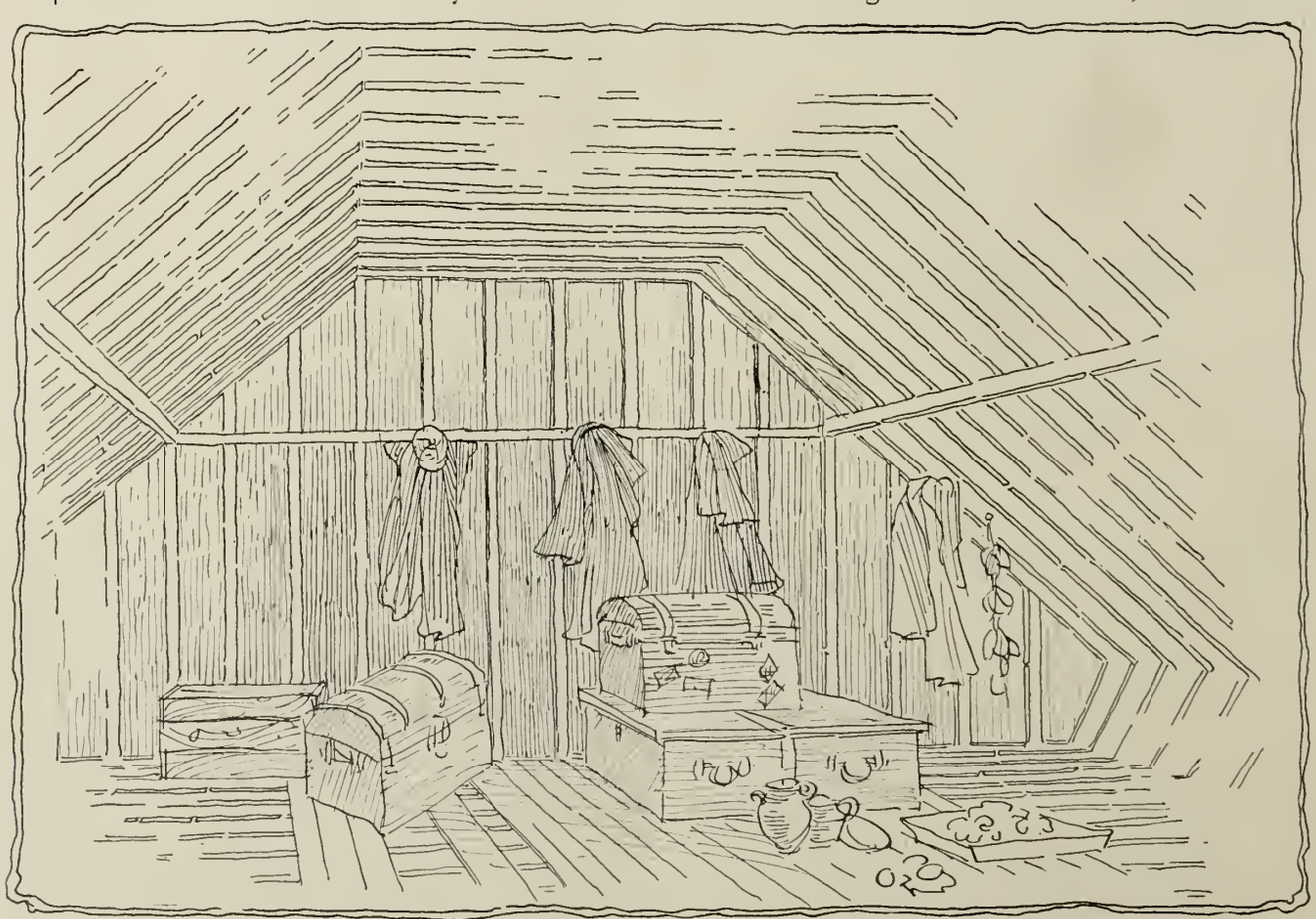
By Wallace Stevens

In addition to those familiar uses of attics which are so vivid when it rains, or when one is cynical, or moody, or inclined to be witty at the expense of bedposts and warming-pans, there are, also, certain possible improved uses an attic can be put to and still remain an attic. The feeling of attics — that sense they give of a friendly alienation from the world below stairs — must not, of course, be lost.

It is largely a question of alterations. The sense of retirement is obviously insured by the very position of the attic; so that the thing that remains is the degree of isolation; and in this respect one is concerned altogether with the extent of change. If one desires no more than a place in which to tell fairy tales at twilight, the lighting of a candle might be change enough in the usual unplastered and left-over space. But that is too simple. Besides the taste for fairy tales is not universal; and it is, moreover, a taste more natural in the nursery than in the attic.

Suggestive sketches show what may be done, not in the way of building a new attic, but of changing an old one. A new attic may be anything you like; but an old one — old attics being what they are — to be anything at all except a baggage-room, should represent more or less loving conversation with carpenters and masons.

First of all there is usually a gable-end. If one were writing a Primer of Reconstruction, one would say of this space, "Use it for a fireplace." for a fireplace is fundamental. If there are fireplaces lower in the house the chimneys must inevitably run through the attic, and one can be opened and used at slight expense. The truth is that, of all the rooms in a house, the attic is the best suited for a fireplace. There are beams for the dancing flames to reflect on, and there are



The Attic as it too often is — *Drawn by D. A. Clous, Architect*



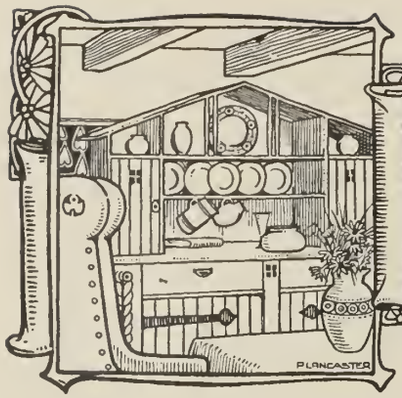
THE ATTIC AS IT MIGHT BE *Drawn by D. A. Clous, Architect*

eaves that will sing pleasantly in winter nights and make a fireplace welcome, as it should be.

Somewhere else in that Primer one would say, " Knock a hole in the roof for light and air." Nowadays the light in attics, other than streaks of dim daylight, is the light of inquisitive lamps or matches. But a habitable attic must be anything but dingy. A glass trapdoor, such as one too often sees, is not enough. There should be a great dormer window, built low enough for window-seats, and ample seats at that, large enough to lounge in. The Primer, too, would say the glass to be used: " Diamond panes are appropriate — the very thing for an attic — any old-fashioned, small panes, in fact "; and it would continue : " Large panes are out of place." There should be wide sills, too, for flowers ; for an attic without flowers would be unimaginable.

As for the body of the room the chief thing to do where there are gables would be to insert a wainscot all around of say five or six feet in height. Along this could be put shelves for books, or odds and ends of whatever kind. At all events, with the fireplace and the window it would provide the elements of the room. The furnishing would depend entirely on the use of the room. There are as many possible special uses as there are people, whether men or women or children, artists, students or idlers. The three alterations suggested do not result in a sun-parlor, or a studio, or a library, but simply in an attic.

In general, however, it is elementary that a carpet would be improper, for it is traditional that an attic is bare. Inexpensive rugs and skins suggest themselves mechanically, like easy-chairs, a work table and a lounge. The fancy includes a piano, pictures, glorious andirons, sconces ; while the imagination leaps to armor and cabinets. Yet in a proper attic the furniture should be a little commonplace with a discarded look, if you will, to be in keeping. Things half broken down are fit for a quaint utility there; and as clothes once decent on Sunday come to be so only on Saturday, and then on Friday, and so on, so odds and ends, as they grow familiar and worn in other parts of the house, have a last use — as old companions in an attic.



BEAUTY INDOORS.

make some of us unprejudiced to all the details of sanitary gospel in the household.

C. S.

AUTUMN means a renovating of the household, in some degree at least. It is the only consolation we have for going indoors. And oh, how reluctantly we go! But the chill of an occasional crisp morning, and at night the welcome of a hearth fire remind us that winter is coming, though there are yet golden days. When we do go inside, we take with us something of our summer out of doors, for if we have spent it well, we are spoiled for anything but fresh air and wholesome conditions of life indoors as well as out. That is what we show in the freshening of our houses at this season, and throughout the winter in keeping them well aired, uncluttered and bright.

VENTILATION should be to the housewife the first symbol of beauty, for what are velvet carpets or damask side-walls in a musty house? Æsthetics aside, pure air in a household has the practical value of being more readily heated than stale air. To provide the needed capacity of fresh air in each room is the problem of the architect and the medical man, and after that, the interior decorator may add his say; but let the housewife insist on a full supply of air, for the decorator should be ingenious enough to made an artistic balance. After pure air there is

CLEANLINESS, with its medical and æsthetic virtues. What the trained nurse, in her beautiful laundered costume, has taught us from her discipline in fighting the microbes of disease, we have so far adopted that not alone bare floors, but our walls also must rival in smoothness those of the hospital itself, for instead of paper we may have an oilcloth which the cleanly housemaid may easily clean, and the innovation is far from ugly. Beautiful coloring and design of this paper have added that æsthetic value which is necessary to

IT was recently said to me, "You know the best thought of the day regards the walls of the house merely as a background for whatever may be put upon them." But they are so much more! They are the background of the life within them, and as such we, who are responsible for the "atmosphere of the home," must regard them. Does the house of moderate size generally express the character of its occupants, or of the architect, or of the magazine on rural or suburban life its owner reads? If the house is to hold a *home* it must express the life of the family, simply and sincerely. We must choose carefully colors, texture, ornaments — all that make decorative effect to suit the character of life we live, considering material as to fitness, durability and the care we take of them.

ARCHITECTURAL VALUES are of first importance. Good proportions of windows, doorways and wall spaces are quite as significant in a house of moderate size as in one larger. The houses of the eighteenth century, simple farmhouses as well as "old colonial mansions," are our best models. Their interiors are often more charming than the magnificent new ones. Their fireplaces are sure to be more interesting than modern ones, partly because they have much larger chimneys, consequently wider, higher mantels, that when well finished decorate one side of a big room. Our best architects know this and study all their varying proportions that go to make that elusive quality, "good scale." In a house so studied the walls need little "decorating."

COLOR, however, they do need and here we can express ourselves! But we must choose carefully, consider the size of the rooms, their different uses, the amount of sunlight, the character of the country outside. In Massachusetts our house stood near great oak trees in a big open space;

for several months of the year the country was dull brown and the summers were hot. Our living-room was small, and we used heavy dark green cartridge paper with stained woodwork. But in Vermont the rooms are large, there are months of snow and much sunlight throughout the winter, so we are glad of red walls and creamy painted woodwork.

To one who *lives* with the walls of the house, plain colors seem best. The solid color of the wall spaces increases the apparent size of a room, and is always restful; it makes the space enclosed by doorways, wainscot and ceiling a panel, when a modest picture hangs upon it. Plain cartridge paper can be obtained in any color and at a price to suit any pocketbook; colored burlaps, too, are obtainable; and cloth of many kinds can be hung upon the walls. The pleasure of cloth or burlap hung walls is that they seem to need so little more to make a room well furnished. One good water color, with no mat but its wide gold frame, on a burlap background of suitable color, will "fill" a very large wall-space. One needs very few "ornaments" against such a wall. The ancient fallacy of "furnishing" a room with "decorated" wall paper has gone by, but aren't the wonderful creations of "L'Art Nouveau" in the same line? And do these much-designed wall papers truly express the life of the homes they "decorate"? One should hesitate before pasting up a strenuous design, for it is to be looked at morning, noon and night for a year and more. With walls of solid color the

Old-fashioned Painted Woodwork and deep wainscot painted have a decorative value. Painted work need not be soft wood nor cheap. Hard wood finished with paint, well rubbed down, gives a texture not generally understood, but its value in accenting architectural details was well understood and practised in colonial times. A dining-room with head-high wainscot stained a "lovely water-green" and a strenuous wall paper above seems interesting when the house is new, but there comes a day when one is glad to exchange for a clear light paint on the wood and dull red cloth on the wall above. It is a great comfort to really *clean* these surfaces once in a while. Until housework is done on the plan outlined in the October, 1905, number of this magazine, we who have to consider the cleaning of the house will be glad of surfaces that wear well and clean well. Plain cartridge paper, burlap and cloth will allow considerable scrubbing with warm water and sal soda, for I've seen it done.

A Much More Spacious Effect is gained in a house of moderate size by keeping to one color or prevailing tone throughout the living-room floor. If green walls appear in one room it is most disturbing to see much red through an open doorway. A room hung with dark red burlap may lead into one bigger and more sunny hung with pale red, and beyond a light terra cotta can be used. Or a room with dark green walls can open into one with lighter green and beyond a soft greenish gray can appear. A uniform tone is best, and the same color of painted woodwork in all adjoining rooms is wisest too. I remember the incongruous effect of a library finished with brown walls and natural color sycamore opening into a hall with red walls and oak wood. The door was always open, and its strikingly ugly oak surface contrasted oddly with the fine textured sycamore. Even monotonous simplicity would be more pleasing!

A Shelf full of Books is always quiet and agreeable in color in a small house, its long horizontal lines are an excellent substitute for the formal effect of a frieze; and a visitor walking slowly about the room and noting these books is "taken into the family" in a charming way.

Too many platters and dishes of decorative value are hid in pantry or cupboard. At the farm, our dining-room has no pictures or conventional wall decorations. Dark red burlap wall hanging, with clock, cupboards and quaint old sideboard, all in natural color mahogany, make a background for copper, pewter, brass and silver things, and old blue and white platters are much more in scale with the room than landscapes could be. Many dishes of the regular service can be placed against the wall, for when they are on all sides of the dining-room those in use are hardly missed.

Whatever is placed upon the walls should keep *well within* the architectural lines. Any picture or other

Decoration should be "Insulated" by

a *sufficient* wall space. Portières, curtains and other hangings should never interfere with or hang over architectural detail. The architraves of windows and doors, the paneled wainscot and mantel moldings are all designed and wrought with care and should not be covered ever so little with hangings or photographs! Any important or dignified piece of furniture, like a desk or old family sideboard, should have a large enough space especially designed for it and should not be crowded by pictures or chairs. The respect and consideration shown them will be felt by the visitor and a sense of repose will pervade the home. H. D.



Protection for Bulbs.— The spring flowering bulbs require some kind of litter placed over the ground where they are planted in order that injury may not be done by the alternate freezing and thawing through winter and spring. The mistake, however, is sometimes made of covering the bulb beds before the ground freezes, in which case there is danger that mice will work havoc with the bulbs. The covering should not be applied until the ground has frozen to a depth of an inch or more, in which case these pests are much less likely to prove troublesome.— W.

Winter Protection for Strawberries.— Last winter I tested, on a hill field in northern New Hampshire, the comparative value of spruce boughs and fallen leaves as winter protection for strawberries. Small, leafy twigs of spruce were placed directly on the plants and over these larger branches were laid, forming a very dense sort of covering, through which, however, the air could easily permeate and in which the snow filtered and covered the plants.

On the other bed near by about two inches of fallen leaves were laid and held in place by maple saplings. When I came to remove the covering in spring I found that the fallen leaves had formed a much more efficient protection than the spruce boughs. The plants under the boughs had lost most of their last year's leaves from freezing and thawing, while the plants under the leaves had retained the greenness and freshness of the last year's leaves in a most remarkable manner. — W.

Flowering Dogwood.— One who studies the shrubbery in the home grounds in our American cities cannot fail to be impressed with the lack of variety to be found. A few species of shrubs are present in practically every yard, while it is rarely indeed that one sees other forms equally beautiful which have not happened to be so popular with the landscape gardeners. In a recent trolley ride through several New England villages, the most beautiful shrub I saw was the pink Flowering Dogwood. Among the great numbers of common forms it immediately attracted attention and stands out in memory both on account of its great beauty and on account of the fact that it marked an exception to the commonplace shrubbery of most of the yards seen. This pink Flowering Dogwood is a variety of the well-known Florida Dogwood; and though it is credited with flowering less freely than the type, this shrub I saw was one mass of pink blossoms.— W.

The Gladiolus as a House Plant. — One of the interesting possibilities in growing plants in the house is that of bringing into bloom some of the beautiful spikes of gladiolus which are now commonly forced by the florists. For the florists' purposes small early flowering varieties of gladiolus have been developed, the bulbs of which are offered in the bulb catalogues every autumn and

may be purchased for from fifteen to sixty cents per dozen. In the catalogue of one seedsman the variety Rubra, which is purple striped with lilac, is listed at the former price, and the variety Queen Victoria, which is scarlet and white, at the latter price. The sort which is most commonly forced by the florists is the Bride, which is listed at thirty cents per dozen, and Rosea, a comparatively new variety, delicate pink in color, is listed at the same price. One of the newest and most beautiful of all of the sorts is called the Blushing Bride, being of a delicate white color spotted on the inside with deep rose red. In my experience in growing this variety the bulbs were planted November 13 and began to blossom May 7, remaining in bloom for a considerable period thereafter. The flowers are small, measuring an inch and a half across the front, but being most beautiful in form and texture.

The florists commonly force the gladiolus in bulb pans or flower pots, putting about six bulbs into a six-inch pot. The difficulty in an ordinary room in growing the gladiolus in such flower pots is that they are so likely to dry out during some period of temporary neglect. I have been most successful in growing them in zinc window boxes about four inches high and four inches wide and the length of the window. Even though these boxes are not provided with drainage the flowers were produced very successfully.

When you buy the bulbs look them over carefully to see that there are no plant lice hidden under the brown scaly outer portion. If you find any dip the bulbs in tobacco water or some similar insecticide, and if the pests begin to appear upon the leaves, wash them off with a bit of sponge dipped in some insecticide solution or even in strong soap suds. — W.

Anemones for Winter Forcing.— These attractive flowers are not nearly so well known as they should be when their ease of culture, freedom of bloom, cheapness and novelty are considered. The roots,— dry, shapeless, flat tubers, — when received, should be planted, several together, in a six-inch pot of compost, consisting of two parts good loam, one part leaf mold and one part each



Gladiolus Bulbs

of old, well-rotted manure and sharp white sand, thoroughly mixed. Set the roots an inch or more below the surface, water well and put in a cool dark place — preferably a shelf or box in a cellar, so that roots will be formed.

When well rooted, — which will be in six or eight weeks, — they should be brought up stairs and placed in a warm sunny window and abundantly supplied with water. In fact, they must never be allowed to suffer for moisture. Water should be kept standing in the saucers at all times. Failure in this respect will surely result in blasted buds. As the anemone continues to give a succession of flowers for some weeks it is not advisable, as in the case of the narcissi, hyacinth and similar bulbs, to remove to a cooler position, as they will need the warm sunshine to produce their succession of flowers.

The selection of colors is largely a matter of individual preference. The Bride is one of the best single white, and Fulgens — a brilliant scarlet — is admirable as a center for a dish of the former, while the blue or lavender shades combine satisfactorily with either.

A low fern dish filled with the three colors makes a very attractive centerpiece for the table, the delicate, fern-like foliage drooping over and partially concealing the receptacle, while the large, daisy-like flowers are borne well above the foliage.

When they have finished flowering they should be gradually ripened off and the pots stored away in a cool dark place until another fall, or the bulb may be planted out in the open ground, and if well protected through the winter will continue to grow and increase from year to year.

From Our Office Window

INDOORS AND OUT begins with this issue its second year. Children don't blow horns their first twelve months. Nor did we. But our silence was not for lack of breath. We were busy putting out the best magazine we knew how. And we've more breath now than ever. Friends we've made, too, from one end of the country to the other; and some foreigners, who couldn't do without us. You see we have a horn and it is beginning to blow, announcing that our period of inauguration, of experimentation, of oiling many working limbs is over, that we blossom into a ripe prosperity that shall endure. The toots of our horn will be increasingly heard. But we intend them to be dulcet sounds to our readers; yet more than mere entertainment. They are to be of practical help. Words and beautiful pictures alone about beautiful things don't put these things within one's grasp. We shall have a word to say to the man who came into our office and exclaimed, "Your pages make me want what I never can have." We are going to help him and you to get these things, many of which seem unattainable but are really not. We are going to make our staff of bright young writers help you to get them. You will see how easy it is to have beauty around one. The joy of it, then, is that with subtle magic it gets inside. And those whom it has reached wonder why they're happier.

WITH chrysanthemums the garden wanes and plants hang their heads. The splendor of trees foretells the sleep of winter. Yet in that sleep life goes on below the reach of frost. In winter, too, the home estate grows by plans hatched by the fireside for the coming year. The children are to have a playhouse; and whether for the amount allotted it can have a kitchen or not, is debated with hope and fear. A garage must be built on yonder corner of the lot; and the question is how to make it free from damp. At the old farm, being rejuvenated, a chicken house is to be put up. Prevailing winds have been studied to determine the location, for callers must not be conscious of the egg supply. The young couple who must build for three thousand the house that should cost five may well pause. But we won't bid them wait. Let them build a house that can be added to later. In every undertaking there lurks a problem. Without it there will be no pleasure of doing. Scheming and planning is a process bound to fit purses as it does tastes. It's this adapting means to beautiful ends that we're interested in. We know, too, that our readers are, and we hope they will tell us what they have done.

ONE reader tells us of a scheme that is his thought and we hope it will be his in execution. An old estate of five acres on the edge of a suburb has come to him from family hands and he will turn it to wise account. Not by selling it to speculators or by cutting it up into the greatest number of rectangular lots, but by making winding drives enclosing picturesque house sites of irregular shape and varying area, each designed to have, by means of shrubbery, privacy from its neighbor and yet an attractive outlook all its own. Of course a landscape gardener has given advice. Intervening spaces will be of lawns and gardens. The entrance from the highway will be ornamented and the little colony will have such beauty and distinctness that the value of each property should insure the financial success of the experiment.

BALTIMORE proposes to erect a monument commemorating its great fire, thus following in the steps of many other cities which she has excelled in the speed with which she has recovered herself. That fire destroys is a direful fact preserved by memory coupled with a sense of horror. It is unworthy of commemoration. And why should destruction be immortalized in any way? Why not invoke the aid of art to celebrate construction? What should really be commemorated at Baltimore is the spirit that upbuilt, that created anew on the ashes of the old. Let the genius of sculpture immortalize this spirit in enduring stone.



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The Scrap Heap.

THE scrap heap has become a part of every country community and is now an ever-present eyesore. What to do with household rubbish where no "department" wagon kindly calls to remove it has been solved by throwing the stuff into a trench that is too infrequently shaded by trees or bushes, and there it remains forever and a day. In the more civilized resort regions some effort is made to dispose of unburnable things by having them carted away and dumped into the water. But that is a dangerous expedient. Articles do not always sink, but, like the bread of the pious proverb, return to shore with other flotsam. It must have been this spirit that possessed the broken black teapot I saw shining in the shingle of a popular beach where I happened to be the other day. Had it been a bottle — ! But, no, this utensil had only held the beverage that cheers and not inebriates, and it looked sadly forlorn and out of place, until another wave landed beside it, of all things — a bat-



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is a charming Chinese shrub which grows from two to six feet high with numerous stems and branches clothed with dark green leaves and wreaths of tassel-like flowers in June. It is invaluable for hedges or for massing, the graceful branches of the shorter varieties being especially attractive on the edge of the shrubbery border. The following are magnificent hardy selected varieties, some of which are quite rare in this country. Every plant has a heavy fibrous ball of roots and thickly branched tops, the result of perfect cultivation.

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DEUTZIA GRANDIFLORA CAMPANULATA. Tall, vigorous and bushy with long panicles of numerous large pure white campanula-like flowers.

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DEUTZIA CRENATA, PRIDE OF ROCHESTER. Grows tall and erect and is a good screen. Early profusion of large double white blossoms tinted with rose on backs of petals.

Price, four and one-half to five feet, bushy specimen, $5.00 per dozen, $20.00 per hundred.

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Hydrangea paniculata grandiflora is an ideal lawn specimen attaining the height of eight to ten feet. Its abundant large blossoms opening creamy white in August, turning pink in September, hang on long graceful wide spreading stems. It is especially attractive massed in the shrubbery border in front of Hydrangea paniculata which stands more erect with stiff stems and blossoms which are thinner, but possess a stronger, brighter color in the landscape.

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Hydrangea paniculata, erect habit three-foot bushy specimens.

Price, $3.00 per dozen, $20.00 per hundred.

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BERBERIS THUMBERGI. Attains a height of from four to five feet; is thoroughly hardy and a vigorous growing shrub, needing little or no care. It has bright green foliage which in the autumn assumes beautiful hues of crimson, orange and bronze. After losing its yellow flowers of May, the branches become hung with abundant bright scarlet berries, exceedingly showy during the dullest months of the year. The thorny foliage makes a beautiful and impenetrable hedge especially graceful planted on the top of a terrace slope.

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tered iron-rusted milk can! It was evident that the domestic possessions of some neighboring cottage had been cast off the shore, but the tide returned them before they could sink. On the whole, the scrap heap is less conspicuous than the ocean. — *Boston Herald.*

New West Boston Bridge

THE greater Boston, which heretofore, though supplied with a multitude of smaller bridges of more or less architectural merit, has had no large bridge comparable in popular estimation with some of the big spans of other American cities,— such as the two great suspension bridges over New York's East River,— has now very nearly completed one of masonry and steel which will be of distinctly monumental character, making an important part of the landscape of the Back Bay and giving impressiveness to the former rather mean and squalid approach to Harvard University. This work has lately been hailed by a writer in the *Century* magazine as unquestionably the most artistic American bridge yet designed. It will be one of the most conspicuous features of the ornamental basin, which, on a larger scale than Hamburg's celebrated Alster basin, is being created out of the salt water estuary where the Charles River broadens before flowing into the ocean. — *Springfield Republican.*

Flowers Versus the Rod

EVEN where the rod is not used in the public schools the pupils know what it means. Most of their parents felt it as part of their training, and some of them believe that its banishment has not been for the good of the boy and the girl.

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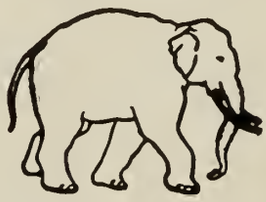
by leaving it where nature intended it to be, where it was a part of the tree and the shrub, where it budded and bore leaves and flowers.

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The best rod is like Aaron's; it buds, and the buds are never beaten off on the jackets of schoolboys. — *Chicago Evening Post.*

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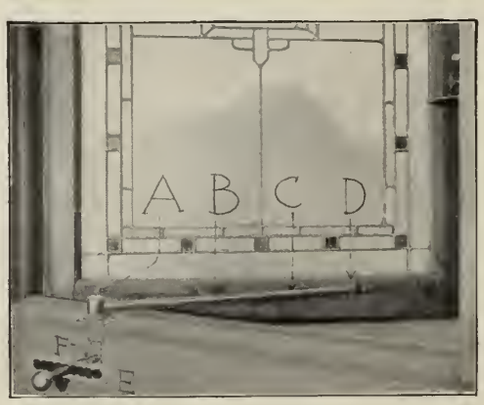
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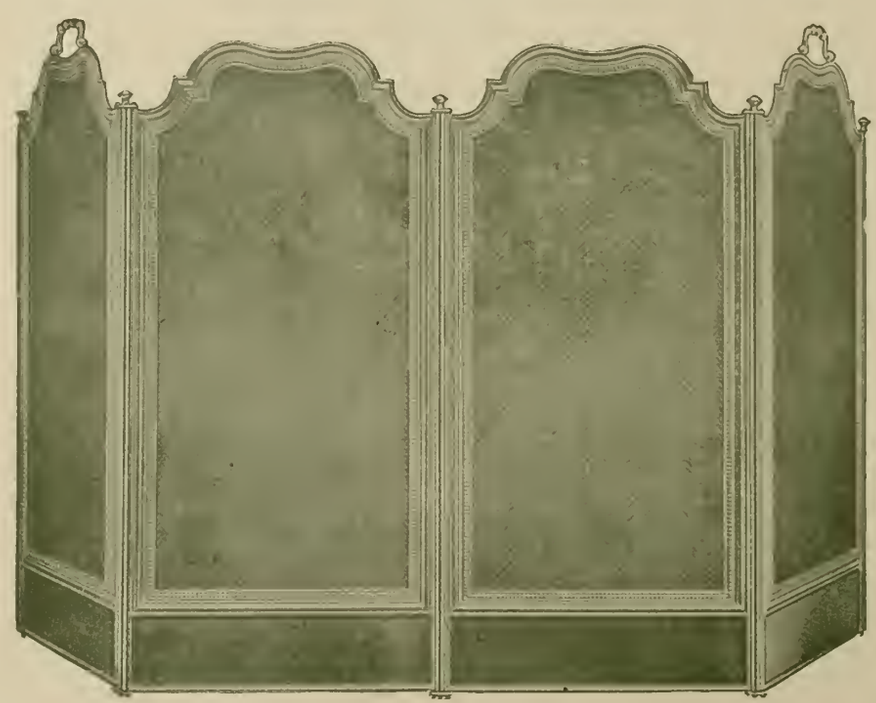
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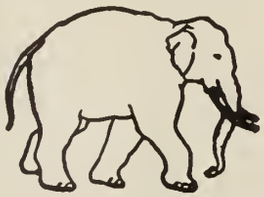
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"In old Sanskrit records mention is made of it being used in India nearly three thousand years ago. At the time of Alexander's invasion of India the dress of the Hindoos was described as consisting largely of calicoes, pure white or having figures. Among the imports into Europe during the first century, enumerated by the Elder Pliny, muslins and calicoes from India are described as of superior quality.

Perhaps the earliest notice of cotton is by Herodotus, about 450 B. C., who speaks of the trees of India bearing as their fruit fleeces more delicate and beautiful than those of sheep, and of the Indians using them for the manufacture of cloth. From India cotton cloth was gradually introduced into Greece, Rome and Sicily before the Christian era. Cotton awnings were used in the theater at the Apollinarian games; and Cæsar afterwards covered the Roman forum with them, as also the sacred way from his own house to the Capitolian hill, which is said to have appeared more wonderful than the gladiatorial exhibition itself."

The word "calico" is derived from Calicut, a city on the Malabar coast and an ancient source of supply. Some qualities of its product were so fine as to defy the sense of touch; a single pound of thread was spun to a length of one hundred and fifteen miles. Once an important and wealthy city was Dacca, lying northeast of Calcutta. In the early centuries wonderfully fine and subtile muslins came from its looms, made from a staple too short to be woven by any machinery and named, on account of their fineness, "Abrawan," or flowing water, and "Shabwam," evening dew. So recently as the English *régime* in India a piece of muslin is recorded twenty yards long and one and one-quarter wide, and weighing only fourteen ounces. These almost impalpable threads were spun by the Hindu women with the rudest of implements. With the decline of the native courts the demand for the fabric ceased, and the manufacture has entirely stopped. Dacca to-day is little more than a ruin.

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The Making of Plans

THE happy, lazy, summer season of idling is past, and the splendid vacation time of brilliant foliage illumined Autumn is gone. November brings energetic activity, vigorous work and the enthusiastic preparation and perfecting of plans which may have been but mistily dreamed of months before.

¶ All of us have plans to make of one kind or another. Some of us are going to build a house in the spring; some of us are starting new enterprises, new associations, new clubs; and sometimes the youngest of us are starting new lives. Nothing so helps any form of human activity as the careful preparation of plans.

¶ INDOORS AND OUT has started upon its third volume, and we intend to make it broader, better and bigger in every way. We are introducing new departments and new lines of thought without neglecting — indeed improving — all of the old aims and purposes which have been praised, and in which we have been encouraged by our readers during the past year.

¶ We propose each month to give you upon this page an outline of the issue of the succeeding month, that you may know what the departments of special interest to you are going to contain.

IN OUR DECEMBER NUMBER YOU SHALL SEE:

Artistic Shops in American Cities,
By Samuel Swift.

Oriental Rugs,
By Arthur Urbane Dilley. An authoritative series beginning with "How Oriental Rugs are sometimes Sold."

The Arrangement of Books in the Home,
By Mabel Harlow.

An Appreciation of Old Mahogany,
By Ellen Cady Eaton. The first of a series of six articles on collecting old furniture.

Home Festivities,
By Christine Terhune Herrick.

The Model Serving-Room or Pantry,
By Esther Stone.

The Drawing-Room of the City House,
By Andrew K. Womrath.

Masterpieces of the World's Painting,
Recently acquired by America.

The Architect as Evangel,
By Burton Kline.

A New Department for the Housekeeper.

Queries and Answers,
Aiding house builders and home furnishers.

¶ We hope that the foregoing outline will please you. If it does, we ask you to please say so. If it does not, we seek your criticism. Our greatest plan of all is to satsfy you, for we who live to please must please to live.

SEE OUR SPECIAL COUPON OFFER ON PAGE 9

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Contents for November

VOL. III 1906 NO. 2

DEDICATION OF THE HARVARD MEDICAL SCHOOL		Frontispiece
THE NEW HARVARD MEDICAL SCHOOL	By Ralph Bergengren (*Illustrated*)	53
THE MECHANICAL PLANT OF THE HARVARD MEDICAL SCHOOL	By Frederick W. Coburn (*Illustrated*)	62
BEAUTIFYING BACK YARDS	By Mabel Tuke Priestman (*Illustrated*)	68
THE ESSENTIALS OF A HOME — II. INDOORS	By C. Hanford Henderson	70
PATIO HOUSES	By Charles Alma Byers (*Illustrated*)	73
MOVING AND SETTLING	By Christine Terhune Herrick	77
ENTRANCE HALLS OF CITY HOUSES	By H. B. Pennell (*Illustrated*)	80
A MODEL BOOKBINDERY FOR GARDEN CITY		85
HOW TO ARRANGE ONE'S BOOKS	By Mabel Harlow (*Illustrated*)	86
FLOOR COVERINGS	By Noble Foster Hoggson	92
A MODERN ENGLISH LYCH GATE	By M. B. (*Illustrated*)	94
MAKING USE OF THE ATTIC — ANOTHER SUGGESTION	By Charles C. Grant (*Illustrated*)	96
BEAUTY INDOORS	(*Illustrated*)	98
THE HOME GROUNDS		101
FROM OUR OFFICE WINDOW		102



The Dedication of the Harvard Medical School, Sept. 25, 1906.

Indoors and Out

A Monthly Magazine devoted to the Beautifying of America
chiefly by means of Architecture and the Arts Allied to it

Vol. III NOVEMBER, 1906 No. 2

The New Harvard Medical School

The Most Perfectly Equipped Institution of its Kind in the World Begins Its Activities with the Opening of the Present College Year

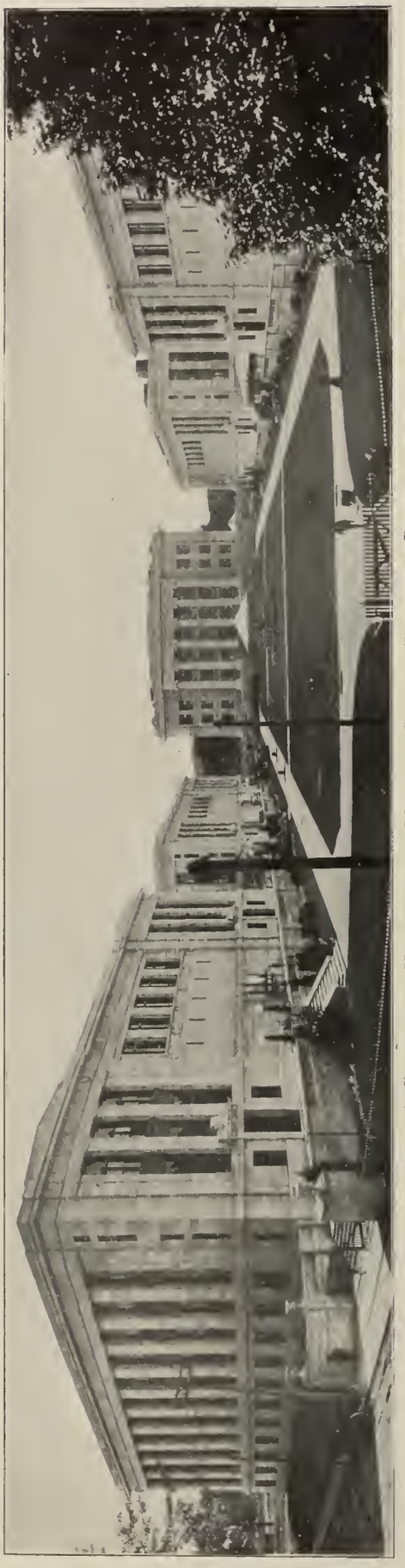
Designed by Shepley, Rutan & Coolidge, Architects. Described by Ralph Bergengren

In the architectural development of the Back Bay region of Boston no other work has yet been done comparable in beauty and significance with the new buildings of the Harvard Medical School, opened to students with the recent beginning of this college year. Viewed either from the standpoint of architectural impressiveness or of practical utility, the five splendid white marble structures, enclosing three sides of a great quadrangle, within which the properly attuned spectator may fairly lose himself, for a moment, in the contemplation of so much that is inspiring and beautiful, constitute an architectural group of very unusual importance, nobly symbolizing the purposes for which they have been erected.

These new buildings represent the architectural solution of an essentially modern problem — bringing to that solution the classicism of Greek art to embody the modernism of instruction in the science of medicine. In designing the group, the architects, Messrs. Shepley, Rutan & Coolidge of Boston, have given architectural expression to the ideas of proper laboratory space and teaching facilities formulated by the experience of leading teachers of the Harvard Medical School faculty; whose ideas, in turn, were based not only on their personal experience but on careful study of the most approved systems of such instruction the world over, and so represent the latest word as to the environment necessary to medical instruction. This "latest word" is so well formulated, so authoritatively spoken wherever medical teaching is a paramount interest, that the lines of such teaching may now fairly be said to be laid down for another century. The fact that Harvard has been able to build, and to build completely, just at this time is therefore especially fortunate; it produces a group of buildings unique for their purpose in that no one of them is a reflection of earlier and partly antiquated equipment, nor by any possibility is likely soon to become so; it provides America, so long dependent on Europe for the final opportunities of medical instruction, with the finest existing "plant" for training students in this important profession; and it adds greatly to our national wealth of architecture.



A Terrace from Longwood Avenue



A Panoramic View of the Medical School Group of Buildings

The group comprises, exclusive of the power house, an administration building and four other structures, devoted respectively to the departments of Anatomy and Histology, Physiological Chemistry and Physiology, Bacteriology and Pathology, and Pharmacology and Hygiene — each department building thus bringing together the subjects most closely allied in the school curriculum and being, to all intents and purposes, the home of the individual student while he is mastering them. The harmonious exterior design of the massive buildings stands as the fitting architectural expression of an interior arrangement which in turn expresses the fundamental change that in the last thirty or forty years has completely revolutionized the teaching of medicine — namely, the development of laboratory instruction from an almost unknown and completely subordinate item to the place of very first importance. Exclusive of the administration building, which closes the far end of the quadrangle, the four department structures are, in short, so many great collections of small laboratories for student work and for special investigations by instructors and advanced students, each series of laboratories connected by a large amphitheater for lectures and demonstrations. The buildings are similar in design, eachconsisting of two laboratory wings, with sufficient land area behind them to provide for even greater extension, connected in front by an amphitheater two stories in height and so arranged as to afford every spectator an intimate view of the lecturer's table and of the screen on which stereopticon illustrations are to be projected. The amphitheaters, which provide the general meeting ground for classes of some two hundred and sixty-five students, are entered by the students themselves from the second floor elevation, the lecturer's preparation room and entrance being on the first floor level and equipped with various devices for bringing illustrative material direct from the storage rooms to the lecture table. In the connecting link between the laboratory wings of each department building is located also the library devoted to that department.

The essential feature of these buildings, the laboratory wings, which extend toward the rear of each structure in a series of piers and windows, is an adaptation, on a large scale, of the so-called "unit system" of laboratory construction originally devised by Professor W. T. Porter, Harvard Associate Professor of Physiology, and more completely developed by Professor C. S. Minot, Harvard Professor of Histology and Human Embryology. The system fixes the most practical size of a student laboratory at twenty-three by thirty feet and the number of students most successfully taught by a single instructor at twenty-four. The "unit size" of a single laboratory governed the construction of the present buildings, although the needs of the Department of Chemistry necessitated a different arrangement that has resulted in a single general laboratory accommo-



Approach to the Administration Building



Entrance to the Hygiene and Pharmacology Building.

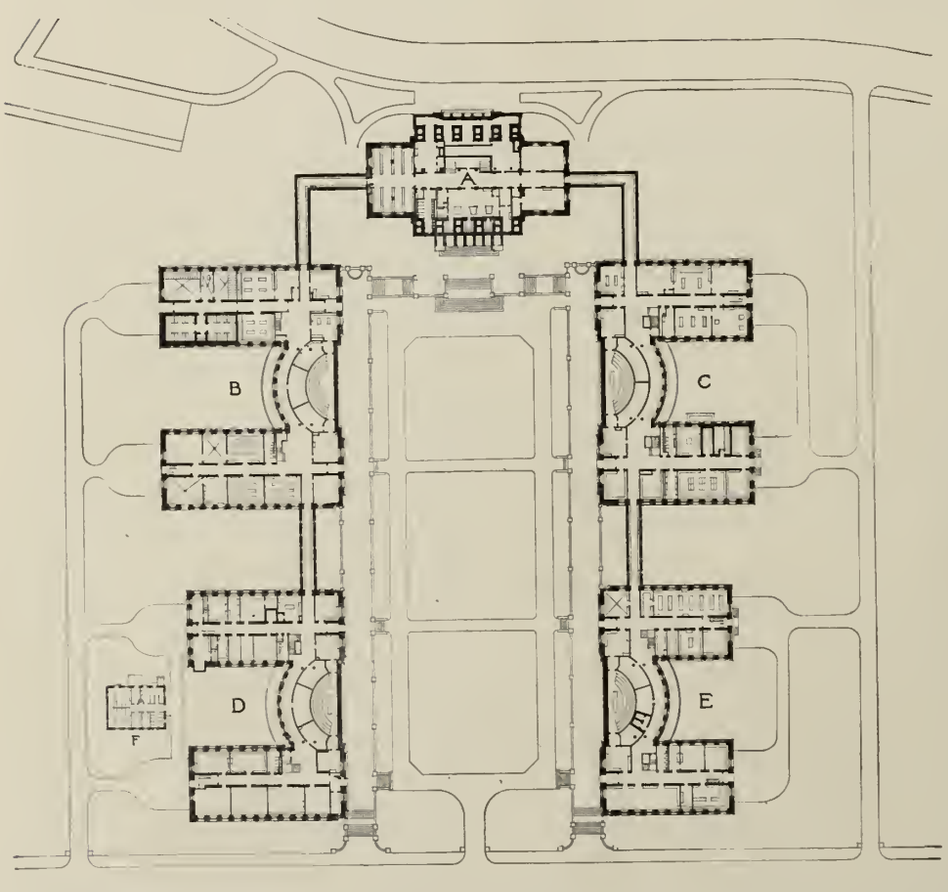
VIEWS WITHIN THE COURT



THE ADMINISTRATION BUILDING FROM WITHOUT THE COURT

dating one hundred and sixty-eight students instead of the otherwise usual division of laboratory space into rooms accommodating the unit number. Omitting, therefore, the laboratory wing of this one department which, however, conforms outwardly with the others, the typical arrangement is that of a series of two rows of unit laboratories for student use, separated by a corridor and thus, thanks to the wide space between the wings, lighted in almost identically the same manner—a point of first importance, considering the delicacy of the experimental and investigative work to be done in them. Obviously these laboratories divide the number of students in the department into small groups working under individual instructors, thus bringing teacher and pupil into daily communion and solving, once for all, so far as medical instruction is concerned, the problem of handling large bodies of students without losing the valuable element of closely personal relations with their instructors. In addition to the student laboratories, each wing contains the special laboratories provided for the teaching force of the department—for it is an essential point in the general scheme of education here represented that each instructor shall devote part of each day to his own private scientific investigation and shall thus come to his classes with the enthusiasm of a worker as well as the authority of a teacher—and for the research work of advanced students devoting themselves to special forms of investigation.

Behind the marble walls of these department buildings it therefore follows that one might readily trace, in the object lessons of individual equipment, storage rooms, special laboratories and special arrangements for the illustration of lectures, the whole plan of modern medical instruction, its remarkable combination of minute research with broad general knowledge leading together to the actual hospital work that completes the medical student's education. Each in turn systematizes and reduces to a logical arrangement of laboratories some one phase of medical instruction, from the study of human anatomy by dissection to the delicate experiments of chemistry, the consecutive study of disease in living organisms or the microscopic investigation of minute bacteria. And each in turn provides equally for the two purposes of the Harvard Medical School—the education of many efficient, soundly educated, general practitioners and that of a smaller number of trained specialists and scientific investigators. Each student has, indeed, under his hand an equipment and facilities for work as complete in its way as that of the head of the department in his own private laboratory; and each student's part of the laboratory, in its provision for caring for the tools, material and results of his study, is quite as much his own private property.



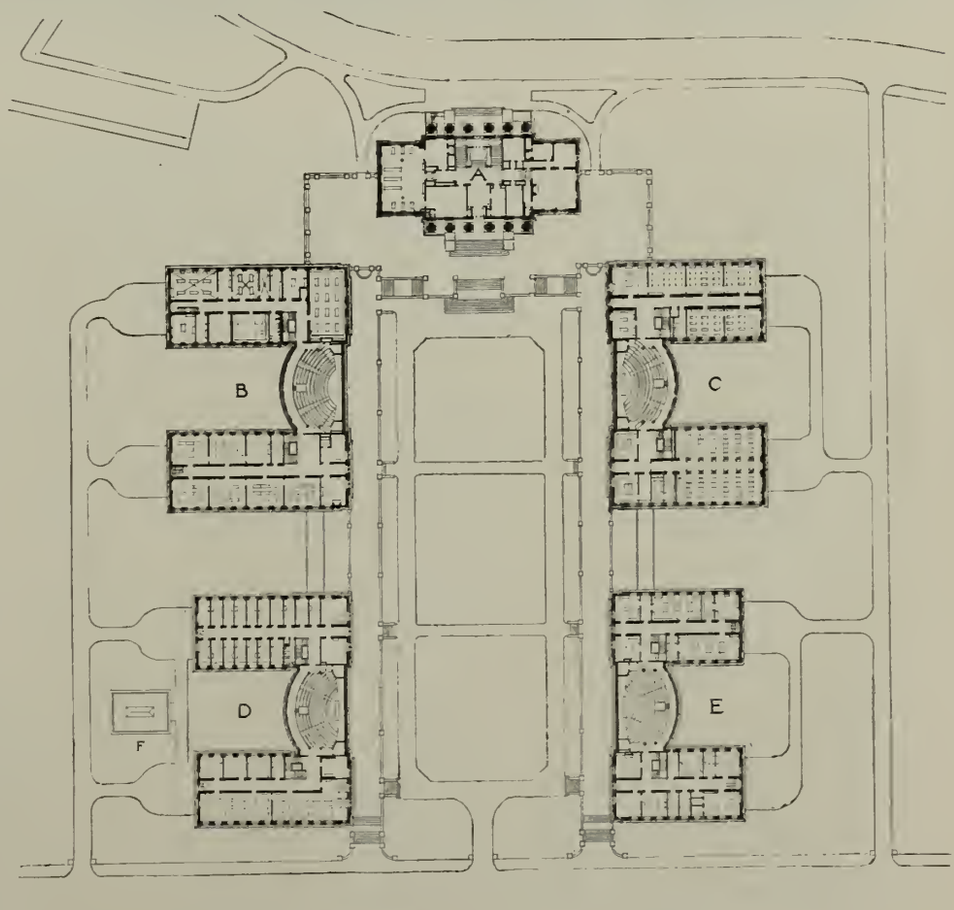
A - ADMINISTRATION BUILDING
B - ANATOMY AND HISTOLOGY BUILDING
C - PHYSIOLOGY AND PHYSIOLOGICAL CHEMISTRY BUILDING
D - BACTERIOLOGY AND PATHOLOGY BUILDING
E - HYGIENE AND PHARMACOLOGY BUILDING
F - ANIMAL HOUSE

PLAN OF BASEMENTS

To describe these laboratories in detail is here ob-

viously out of the question; such description of a single building would, on its technical side, demand lengthy treatment and, even so, involve much that would be meaningless to any except those closely familiar with medical education. The anatomy and histology building must necessarily provide much that is grim and unpleasant to the general reader except as he realizes that it is only by the path of dissection that the physician or surgeon can reach the knowledge that has made his profession noble and supremely necessary to human existence; the study of disease in living animals, leading as it already has, to medical discoveries that have ameliorated the condition of thousands of human beings, is another necessity of medical instruction that must here be given the best, and therefore the most humane, environment. The possibility of accident in the handling of chemicals must also be provided against. The special requirements of microscopic, photographic and opthalmoscopic work must have their individual environments; the material for bacteriological research demands its varying degrees of temperature; the modern lecture room must permit of illustrative material that often requires long preparation before it is moved to the lecture table. These are a few details among the many that the interior plans of these laboratory structures had, perforce, to consider, and, as they vary naturally with the different departments, each building is an individual solution of its own problems. This solution, it may be added, removes much of the grimness and unpleasantness popularly associated with medical teaching, carrying out, in the systematic arrangements for handling the material, the spirit of quiet dignity and high purpose outwardly symbolized by its impressive architecture.

As in other workrooms the floor of the chemical laboratory is paved with asphalt, and the walls and ceilings are covered with zinc paint as a precaution against the action of acids. As a safeguard against the possibility of fire to clothing from the explosion of chemicals, the room is further provided with centrally located emergency showers. In immediate connection with it are the rooms for storing and issuing supplies to students, and near it are the private laboratories of department instructors, differing in equipment only by such additional appliances as are essential for the more delicate experiments of individual special research as distinguished from the experimental studies of a large body of students. Other laboratories on the floor below complete the equipment for work requiring a different environment. Here, for example, is the combustion room for work with the combustion furnace, provided with hooded slate-topped tables and large gas supplies for connecting the burners; beyond it the room for balances, the tables on which the delicate scales rest being independent



A - ADMINISTRATION BUILDING
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E - HYGIENE AND PHARMACOLOGY BUILDING
F - ANIMAL HOUSE

PLAN OF FIRST FLOORS



Amphitheater of the Anatomy and Histology Building

Professor Thomas Dwight lecturing to First Year Students



A Class in Pathology and Bacteriology

of each other and supported by brackets on brick walls that are not a part of the construction of the building and are thus removed from the possibility of any external vibration. And in this part of the building are also laboratories especially designed for advanced work; for experiments with chemicals giving rise to strong odors; for keeping supplies at a constant temperature and for other purposes.

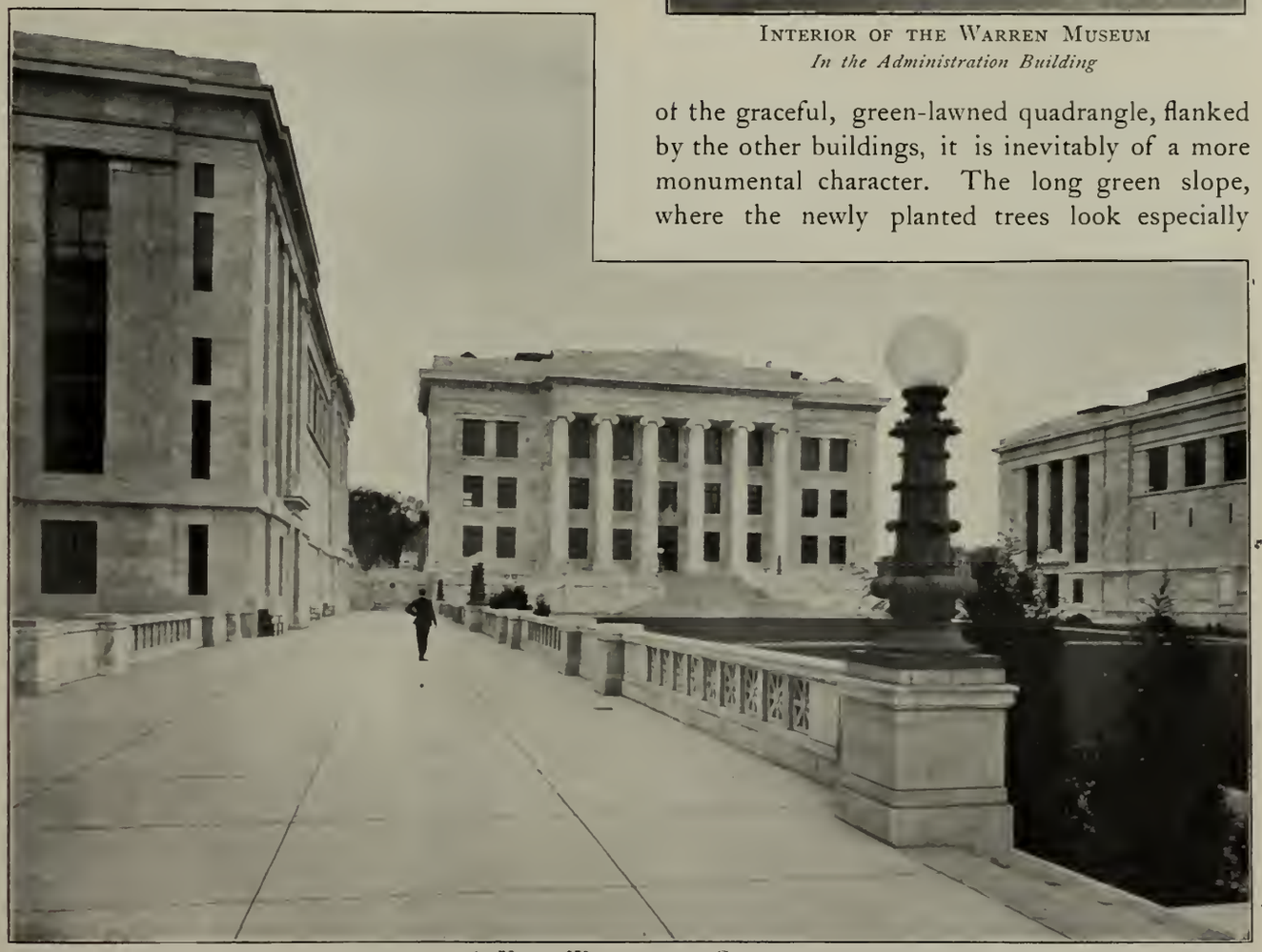
The completeness and perfect adaptation of means to end in these laboratories is typical. It is cited, not because the chemical laboratory is more interesting than the others, but because chemistry is a more popularly known subject and the type may therefore prove more readily understandable.

The administration building differs naturally from the laboratory character of the separate structures with which it is connected not only by the broad esplanade that connects the whole group but also by a covered corridor. Completing the end



INTERIOR OF THE WARREN MUSEUM
In the Administration Building

of the graceful, green-lawned quadrangle, flanked by the other buildings, it is inevitably of a more monumental character. The long green slope, where the newly planted trees look especially



A VIEW WITHIN THE COURT
Showing the Administration Building and its Dignified Setting

young and unsophisticated by contrast with the encompassing lofty piles of marble, rises gently to the steps leading to the splendid Ionic columns, whose fifty feet of gracefully massive white marble support a pediment to which the Harvard shield with its three open books and the motto "Veritas" gives a final touch of simple nobility. Internally the building is devoted to the business offices of the school, and to rooms for the social uses of students and faculty — its most important features, however, being the Warren Museum, with a floor space of about 22,000 square feet, and the large amphitheater, arranged, like the lecture rooms of the department buildings, to include both stories, and connected with the Museum by apparatus for the ready transportation of objects for the illustration of lectures. In the basement of the administration building is located also the apparatus of the department of X-Ray photography. Here, as elsewhere, space is used lavishly yet with the wise economy that makes each building an unusually fine example of the adaptation of architecture to the exact needs of a highly complex and specialized institution.

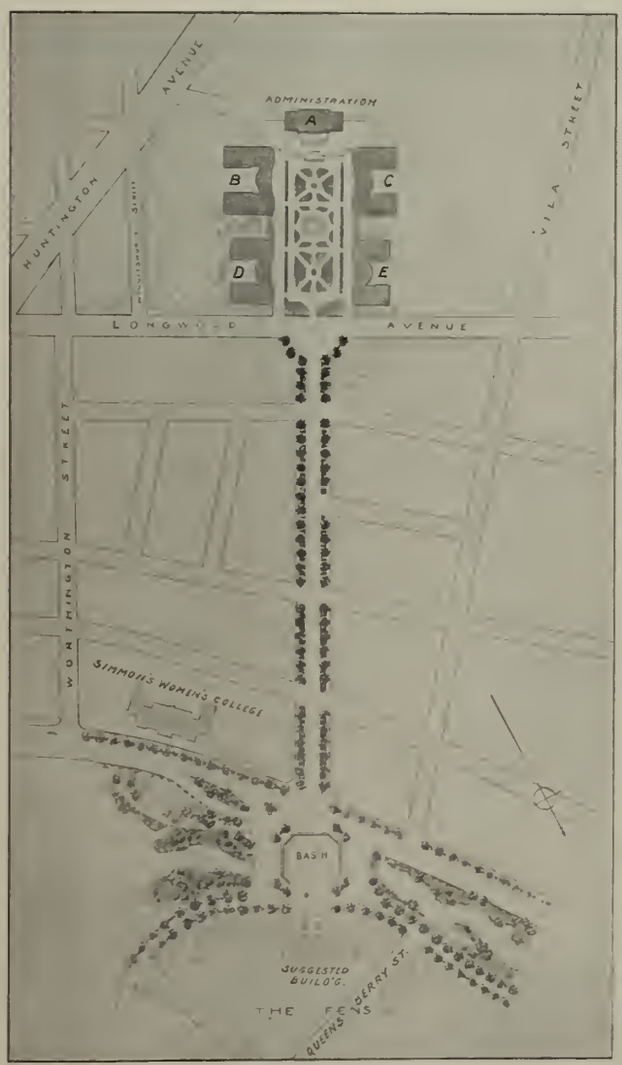
The total area of land occupied by the group, and providing for future extension, by the addition, as need may arise, of unit laboratories, is some ten acres. The total cost of erection has been about $3,000,000, contributed by Mr. J. P. Morgan — who provided for the erection, in honor of his father, Junius Spencer Morgan, of the administration building and the two others immediately adjoining — Mr. J. D. Rockefeller; Mrs. C. P. Huntingdon, Mr. James Stillman, Mr. David Sears and other benefactors. An additional $2,000,000 serves as an endowment for the institution. Westward of the group on adjacent land is already located the "House of the Good Samaritan," a hospital structure that is the first of the group of hospitals that will in the future undoubtedly adjoin the new Harvard Medical foundation on the south and west. On the western side the plans are already under consideration for the great Brigham Hospital, where, behind the adminis-



One of the Cheerful and Airy Libraries



The Exterior of the School Group



Plan of the Proposed Boulevard

Designed by Olmsted Brothers, to lead from the Boston Fenway Gardens to the center of the Medical School group (Subject to slight revision)

tration building, some fifteen acres of land are now reserved for hospital purposes, including such important additions as the future structures of the Children's and the Infants' Hospitals.

At no very distant date, therefore, this part of Boston, lately a dishevelled outskirt of the Park system, will be a noteworthy hospital center, the Harvard Medical foundation being thus splendidly located in an environment that has become inevitably necessary to medical teaching. Three requirements for such teaching have been agreed upon as essential by the leading minds in medical instruction the world over — laboratory equipment adequate to every form of student work ; hospitals for the intimate study of disease ; a teaching force that can be brought together only where abundant hospital facilities afford every investigator the hope of constantly increasing knowledge, this third item depending upon the availability of hospital appointments that may be offered to leading men in any part of the world in conjunction with professorships in a given institution. In the past, Harvard has been handicapped in choosing her teachers of medicine owing to lack of any direct control over the vacancies occurring in hospitals used for clinical teaching purposes. Under the new conditions, hospital appointments of the highest importance will be an additional incentive to bring to Harvard the most brilliant minds among teachers of medicine.

Beautiful as the group of buildings now is, its effectiveness will be still more enhanced when the proposed boulevard from the Boston Fenway gardens to the Medical School entrance provides it with an adequately dignified approach. Meanwhile, the narrow street by which one reaches it provides an element of surprise and contrast that at least adds to the sudden vision of the group the keen æsthetic pleasure of unexpected beauty.

The Mechanical Plant of the Harvard Medical School

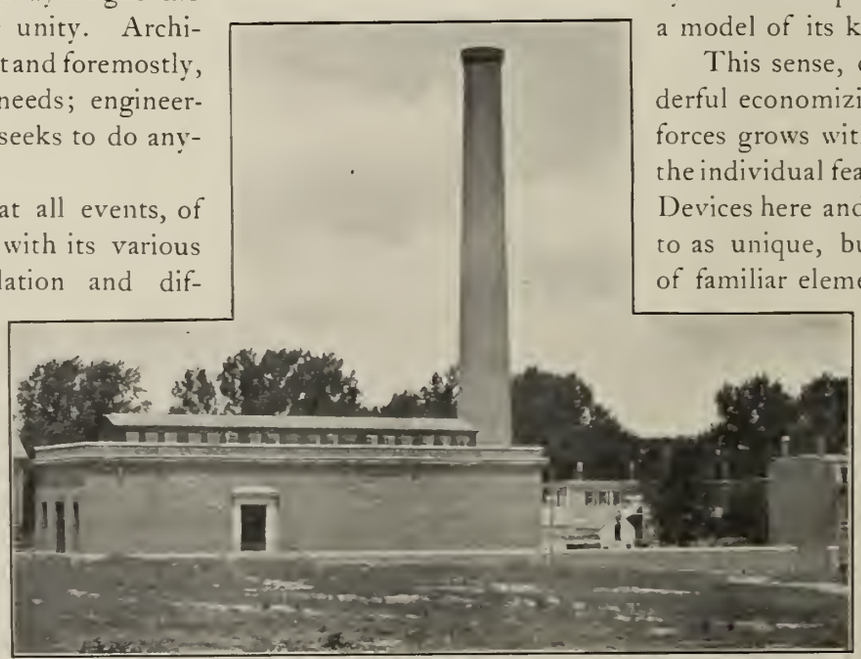
The Heart and Lungs of an Architectural Group, Incessantly Supplying Hot Water, Fresh Air and Other Necessities to the Buildings

Designed by Densmore & LeClear — Described by Frederick W. Coburn

CO-OPERATION between architects and engineers is what makes possible a building or a group of buildings of the best modern type, and in no recent American construction, probably, are the effects of this co-ordinated effort more brilliantly apparent than in the new Harvard Medical School. The mechanical plant for this institution and possible future hospitals was designed by and installed under the direction of Densmore & Le Clear, Consulting Engineers of Boston. After following a course from the chief engineer's bridge in the power house among the boilers, pumps and generators, through hundreds of yards of electrically lighted concrete subway, filled with water-carrying mains and power-laden wires and cables, and thence to inspection of simple, effective heating, ventilation and refrigerating apparatus in the various sub-basements, basements, main floors and on the roofs of five great buildings — after that even the chance visitor is ready to surmise that one main reason why American architects are acquiring ability to produce impressive artistic unity is because the engineers have already taught the lessons of organic unity. Architecture should, first and foremostly, subserve human needs; engineering science never seeks to do anything else.

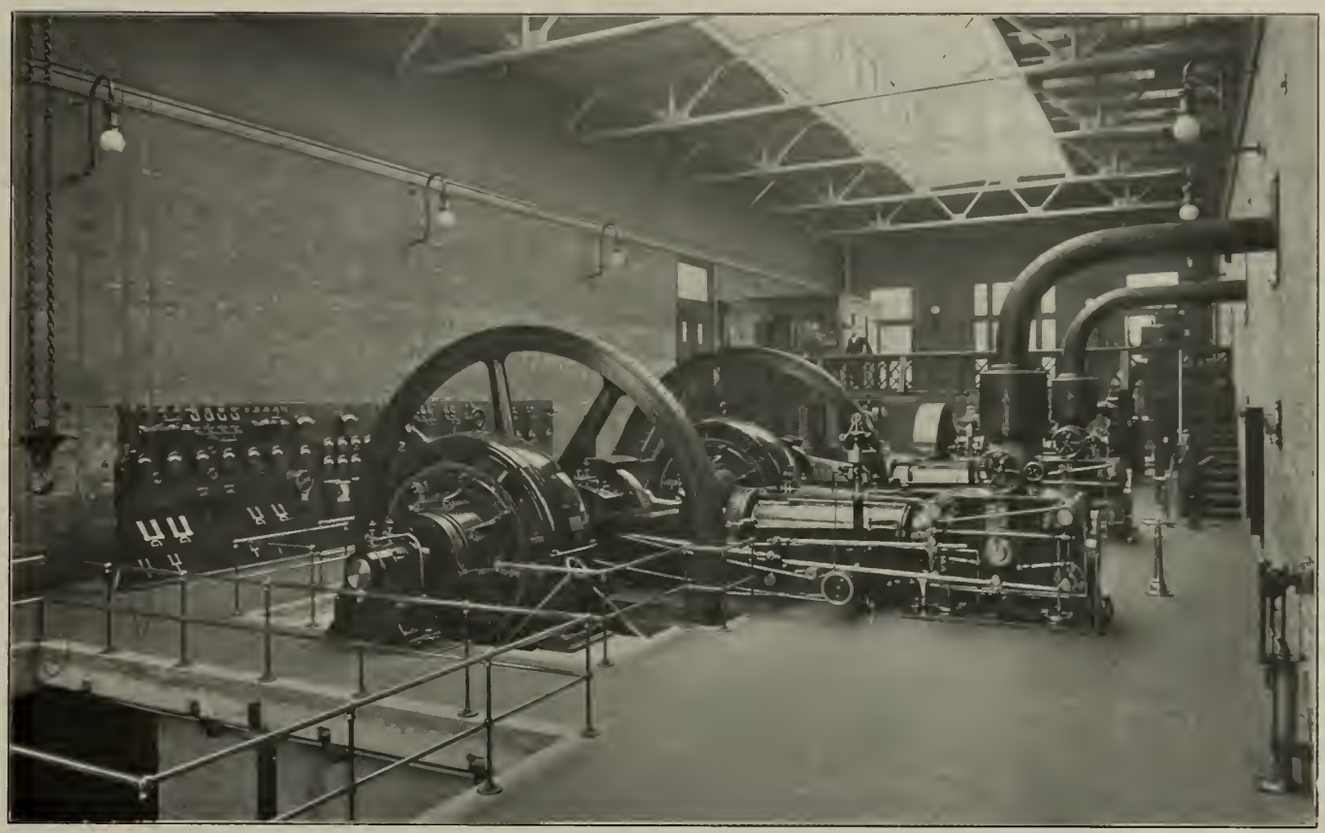
An analogy, at all events, of the human body, with its various avenues of circulation and diffusion, necessarily occurs as one listens to the light heart throb of the power plant of the Medical School. It is a very natural comparison which almost everybody makes — just as almost everybody, in traversing the engineer's gallery crossing the engine room and boiler room on a level with the main entrance, likens it to the captain's bridge on a trans-Atlantic liner. A little fancy easily names the hot water, spreading in fan-like circuits from the mains into lesser pipes and thence into radiators, as the blood of the institution. The pulling of draughts of fresh air from outside and withdrawing it from the rooms when vitiated may be compared to human breathing. The electrical impulses penetrating from the powerful generators to myriad lamp clusters, to elevator motors and to electric heaters might, in at least a very general way, be likened to the nervous system of the organism. With the hot water, telephone and compressed air services, the analogy, perhaps, breaks down; but it at any rate would have served its illuminating purpose if it had already revealed glimmeringly the nature of the remarkable unification of a mechanical system for all the details of which the engineers have stood sponsors. Money there was to spend, but not one cent to waste on a system which promises long to be a model of its kind.

This sense, certainly, of wonderful economizing of interrelated forces grows with examination of the individual features of the plant. Devices here and there are referred to as unique, but the adaptation of familiar elements to secure organic unity is the real achievement. An engineering harmony has been accomplished and its unified character will not be destroyed by subsequent installations. About the Med-



Exterior of the Mechanical Plant

A View from the School. Absence of Windows and a Low Enclosing Wall serve to remove the Activities of the Plant from Future Hospitals that may be built in the Foreground



Switchboard *Chief Engineer's Office and Bridge*
Pit for Future Engine and Generator Unit *Two large Engines and Generators*

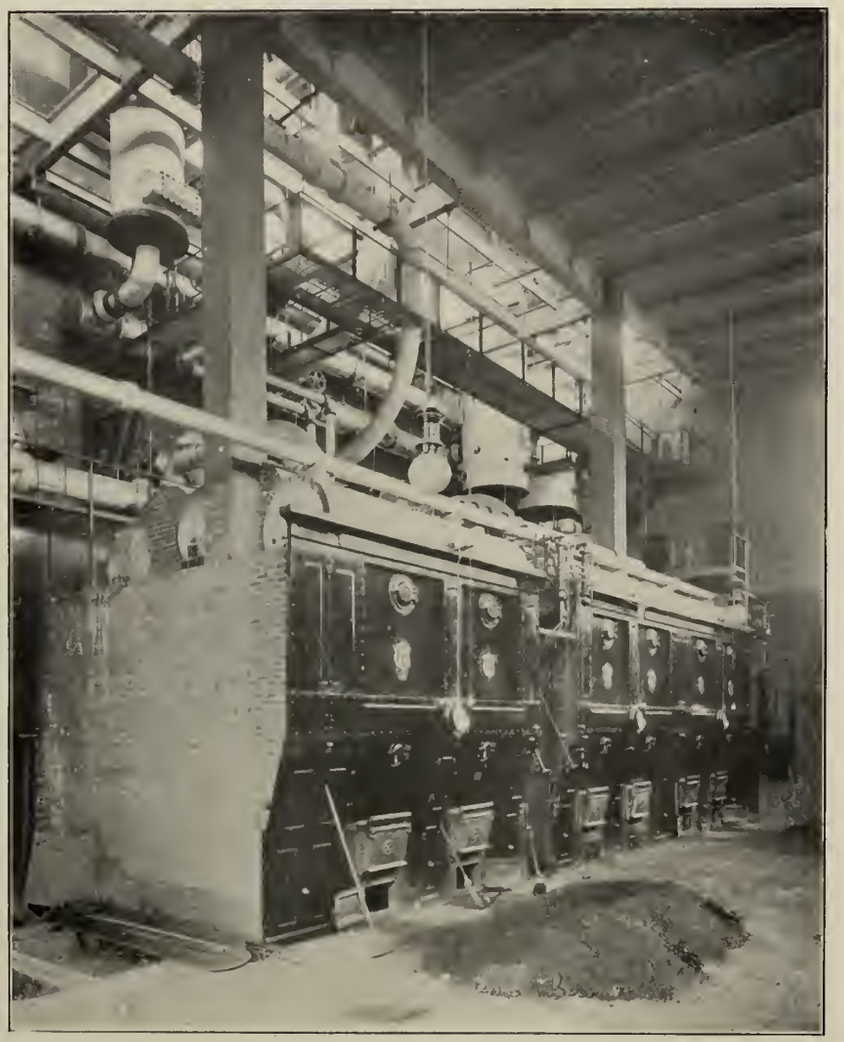
General View of the Engine Room

ical School a group of allied hospitals will presently cluster, constituting a great city of healing, and each of these will have to be served from the central power plant, as the Good Samaritan Hospital is now served.

Ample room has been reserved to give such service. From Engineer Stevens' room, a point of vantage commanding the whole system, are seen three generators, — or "dynamos," as we of the public persist in calling them, — each bigger than the other and, when combined, capable of producing more electric power than the present plant can use at its hour of maximum load; while beyond it appears a hole in the floor, set aside for some future generator which shall surpass all the others in capacity. The pumps and tanks used in preparing refrigerating brine to be projected into all parts of the plant that require cooling are also arranged in the same department with ample space for their duplication. Again, in the boiler room, on the other side of a brick partition, there is opportunity for the addition of one boiler alongside of three others already in use and for four more set into the wall opposite in the space now occupied by a well arranged coal pocket, which could be relocated at one end of the room. All the piping, once more, has been laid with a view to possible introduction of additional apparatus.

Such planning for the future characterizes all good engineering — as does what has aptly been termed "continuity insurance." In order to assure uninterrupted service, the facilities of the Medical School have been installed, so far as possible, in duplicate. The occurrence of trouble in one generator, for example, will not extinguish all the lights and stop all the power of the institution.

Economy is a potent test of competent engineering. Much of the work of heating and refrigerating in the Harvard Medical School is done by means of exhaust steam from the engines which give the electric generators their impulse. This use, involving a saving of what would otherwise be a waste product, is notable in the arrangements by which heated water, exactly accommodated to the outside temperature, is sent from centrifugal pumps coursing in well-insulated pipes throughout the group of buildings. Exhaust steam from the engines and pumps heats the



In clerestory, Cylinders through which hot water for heating is circulated; live steam in pair at left, exhaust in those at right

Space for additional Boiler *Battery of Boilers*

THE BOILER ROOM



Part of Refrigerating Apparatus

Portion of small Generator

Two Motors driving Centrifugal Pump for circulating hot water system

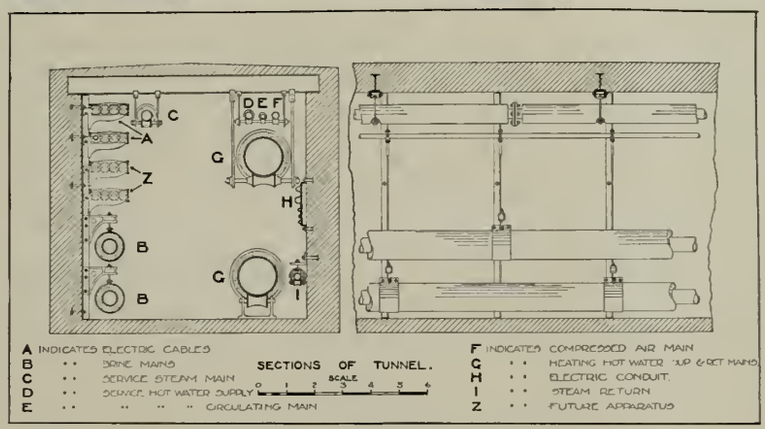
A GLIMPSE OF THE ENGINE ROOM

water, receiving help from live steam only when the exhaust is insufficient.

Elimination of waste and leakage is everywhere part of the plan of this engineering scheme. A visible result is the neatness and orderliness of the entire plant — of the red-tiled floors, free from dripping of oil or water; of the sightly beams of reinforced concrete in sub-basements and subways which have not yet been stained or tarnished in the slightest degree. From the stack, one hundred and seventy-five feet high, only the invisible products of combustion are emitted, for special care has been taken, by means of forced draught and other devices, that smoke shall not be produced whatever grade of coal is used. Noise and vibration, furthermore, have been avoided and a serious disintegrating force thus removed. The place is as quiet as it is seemly. A light whir is all one hears.

Among the engineering features none possibly is more notable in present results, or more suggestive of future accomplishments than the refrigerating apparatus. That the houses of succeeding generations will be completely equipped with apparatus for cooling as well as for warming the air has become one of the truisms of industrial prophecy. A medical school, which probably exceeds any other institution in its special requirements of a sanitary nature, necessarily anticipates this probable popular demand. The cadavers, which are a necessary material for medical instruction, must, of course, be kept in refrigerated rooms. Hence, an ingenious system by which a circuit of cold brine is kept endlessly moving through pipes covered with sectional cork. This brine is made with calcium chloride (in place of common salt or sodium chloride), and is thus rendered unfreezable at ordinary temperatures. The usual process by which liquid ammonia, loosed from compression, boils into the gaseous form and in so doing draws heat from the nearby solution of salt and water, does the essential part of the work. The cooling water used in this system is taken from a driven well about three hundred and fifty feet deep.





THE UNDERGROUND TUNNEL

Built wholly of Concrete and connecting the Power House with the Medical School Buildings

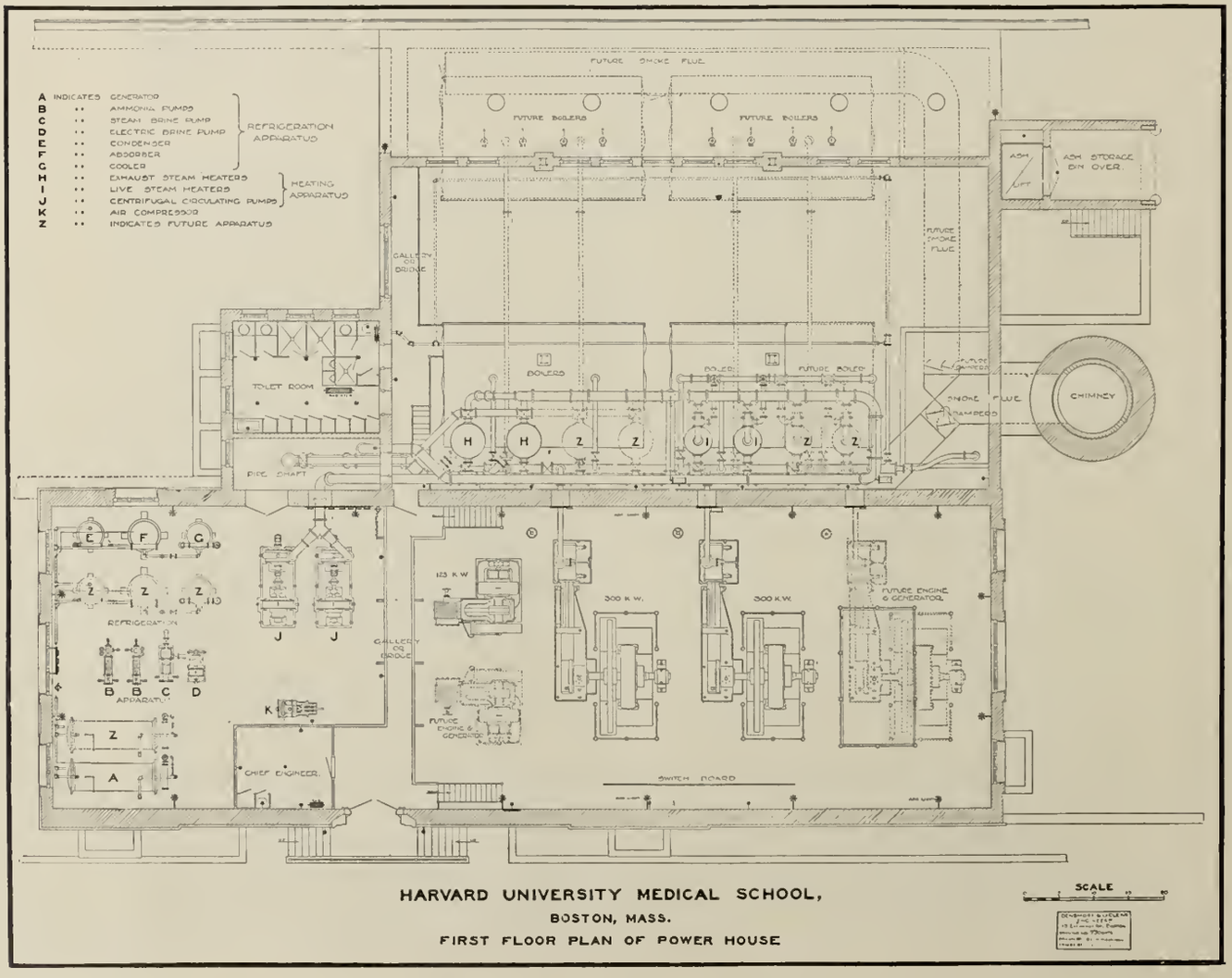
Thereafter, under the impulse of two pumps, one centrifugal, one direct acting, the chilled brine circulates in an unbroken circuit, regulated only by an expansion tank high in the roof of the tallest of the buildings, through the pipe coils in the several rooms artificially cooled, and back again to the power house. Enough, that as a bit of interesting mechanics the closed circuit admits of an easy flow of the brine in which the only head against which the pump must work is the friction head due to the interior surface of the pipes. The solution as it travels passes through a big storage tank, also tight closed, which makes possible effective refrigerating for several hours after the ammonia condenser has stopped work.

Equally fascinating is the system by which the great plant breathes, so to speak. Good

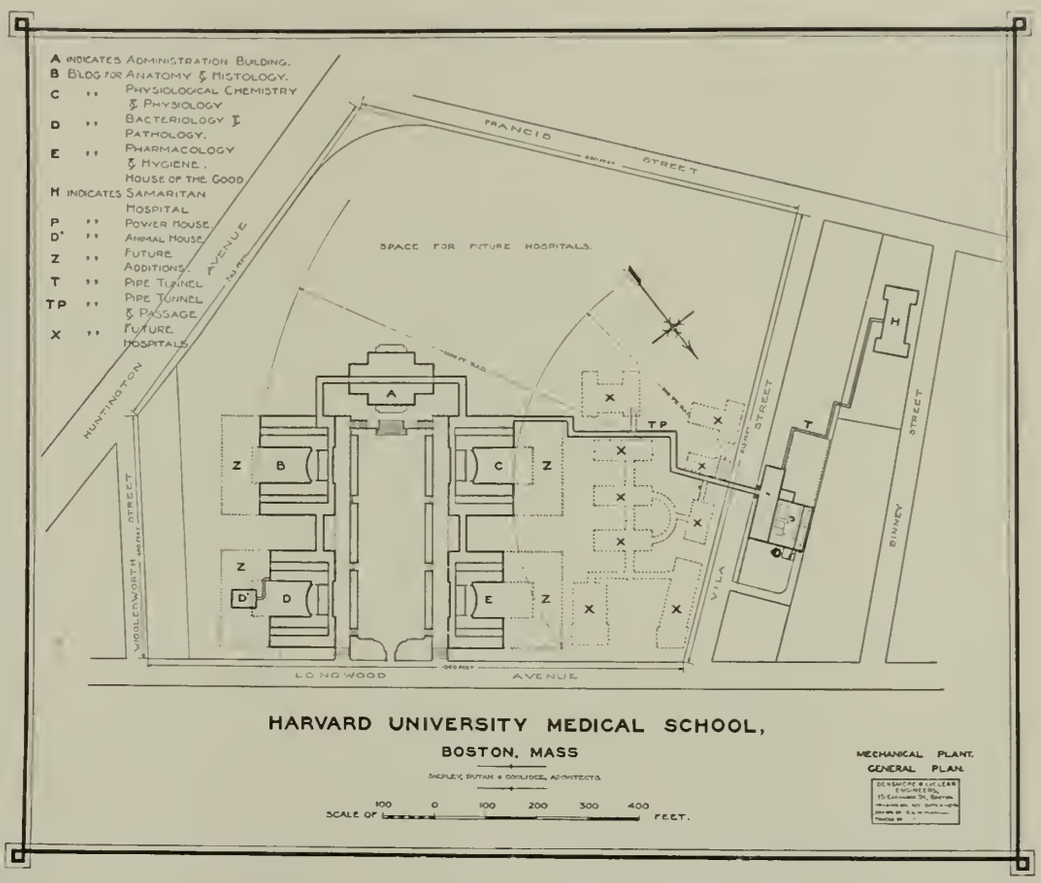
aeration, important everywhere, is obviously absolutely essential in a medical school. The exhalations from products dealt with in chemical laboratories and dissecting rooms must, as a matter of decency and safety, be carried away without delay and without diffusion. The air admitted to lecture halls and study rooms must be kept as pure as possible. Hence a comprehensive plan for drawing in, warming and filtering the atmosphere to be breathed in each of the five buildings of the group. Admitted through openings in the sub-basement, it is heated to the desired temperature by indirect radiators. Thence the powerful sucking of a great fan draws it to a series of elongated cotton bags, swinging from frames like so many huge sausages. Within these textile walls whatever of dirt and dust cannot pass through the mesh is deposited, to await the occasional period of cleaning out.

Easy ducts, for which straight passageway was left in the steel-framed walls, carry the filtered air in good volume out of a long air duct or pressure chamber upward into the rooms. Vitiated there, it is noiselessly withdrawn through galvanized iron outlet ducts by means of fans located under suitable cover on the roof. In the various laboratories special hoods connected with ducts which are surmounted with a fan system of their own carry off the fumes which must be quickly disposed of. Individual ventilation systems have also been applied to small rooms and cages for animals on the roof of one of the buildings.

Seated at his desk in a lecture room, the medical school professor has the forces of the distant power house at his finger tips. Electric buttons and faucets about the desk render it easy to economize time and energy in various ways. The clock on the wall is electrically controlled from the master clock in the administration building. All the physical conditions seem to have been made as favorable to teaching as is humanly possible at this time.



HARVARD UNIVERSITY MEDICAL SCHOOL,
BOSTON, MASS.
FIRST FLOOR PLAN OF POWER HOUSE



The underground map of the plant can be so read as to explain in detail the comfort in which the educational work is carried on. Thus a walk through the well-lighted and clean subway or tunnel about the height of a very tall man, and filled with an array of mains and pipes, gives acquaintance with the mechanical perfection without which the halls and laboratories would be unusable. Here are the two great mains carrying hot water, the one outward, the other inward, neither feeling through its three-inch insulation more than barely warm to the touch. All the rooms reached by this heat-carrier must be always equably heated and never over-heated. The electric wires carry current for lighting, fan-motors, elevator-motors and electric heaters — a direct current three-wire system of one hundred and ten volts for the lights, of two hundred and twenty volts for the motors. The refrigerating mains hardly reveal their character at all in the subway. Through the passageway go pipes carrying steam for laboratory purposes and compressed air, produced at the power house, for automatic control of radiator valves, mixing dampers and other apparatus. Service hot water from two heaters, one using exhaust and the other live steam, is another product conveyed from power house to laboratory sink. The telephone wires connect with a central office in the administration building and keep every department in communication with every other and with the whole world outside.

The underground tunnel, serving as a passageway and conveying all the desired forms of power for a mechanical department, so situated as to interfere in no way with the activities of the institution, is in fact typical of the whole scheme of thoughtful engineering which makes the Harvard Medical School plant an illustration of the best American methods.

A NEW TYPE OF BUILDING is found in the temporary chapel in which Miss Bertha Krupp, daughter of the great gun manufacturer of Germany, was wed. This chapel is built of wood and accommodates four hundred persons (a figure which in Germany is probably without aristocratic significance). It has been built on the grounds of the Krupp villa especially for the wedding of Miss Bertha and that of her sister Barbara, who is to be married in the spring. After that it is to be torn down. To let the wedding chapel remain, however, does not lessen its sentimental importance, and there are other brides of wealth and social position who would distinguish it by the architect's and the decorator's arts and then let it remain a memorial of the one day for which it was created.

A SOCIETY of French philanthropists is about to establish a garden city, after the English model, in the region of S. Dié in France. Another is in contemplation in the environs of Paris.

Beautifying Back Yards

How a Manufacturing Plant in Ohio encouraged Employees to Improve Their Home Premises

By Mabel Tuke Priestman

TEN years ago the neighborhood surrounding the factory of the National Cash Register Company at Dayton, Ohio, was as dreary and uninteresting as the outskirts of an American town usually are. Cottages built for shelter, not for beauty, straggled along ill-kept streets, little squares of clay or neglected sod were in front of each house, and no attempt was made to cultivate them. The new factory, despite its substantial architecture, lost much of its good qualities by reason of its unsightly setting. There were no large trees to break its outline and flowers and shrubs were conspicuous by their absence. Back yards were encumbered with rubbish, broken furniture, crates and cans; and although the houses were well built, there was nothing to attract employees to the neighborhood, beyond the convenience of being near their work.

The Company realized that health and cheerfulness are essential if good work is to be maintained, and decided to beautify not only the factory premises but the whole neighborhood. Fences were torn down, rubbish removed and bare spots were sodded. Flowers, trees and shrubbery were planted and order was brought out of chaos. Not being satisfied with the results of their labors, the officers of the company sought the advice of Mr. Olmsted of Brookline and Prof. L. H. Bailey of Cornell University, and their continued efforts turned the factory grounds and neighboring gardens into beautiful pictures.

Within a year a great change could be noticed not only in the appearance of the neighborhood but in the people themselves. A general interest had been aroused in the physical, moral and intellectual welfare of the community and a keen interest in the decorative use of shrubbery and flowers was created by the object lessons being brought to their doors, of the successful cultivation of the neighborhood.

It was one thing to admire and another to do; the first principles of landscape gardening not being understood, the Company determined to supply this deficiency and to spread the teachings of Mr. Olmsted and Prof. Bailey by formulating the principles on which they had worked and a systematic plan of campaign was planned and effected.

Stereopticon lectures on outdoor art were given, not only to their own employees and residents of the factory neighborhood, but to all the various schools, and in every part of the city; booklets telling what to plant and how to care for it were distributed free by thousands. The advice of National Cash Register gardeners was given to all who wanted it, and shrubs and plants were sold at actual cost to those applying for them.

When the improvements were first started some of the boys in the neighborhood seemed to consider this occasion a



Back Yards before Improvement was begun



The Same Back Yards a few Months after the First Illustrated Lecture on Gardening was given

splendid opportunity for their activities, and rooted up the plants and broke the large windows of the factory, enjoying most thoroughly the dismay their actions caused. Mr. Patterson, the president of the company, decided that these onslaughts were the results of idleness, and inaugurated a scheme which would be an outlet for the youthful activity.

Near the factory was a vacant plot of ground. It was decided to plow two acres of this and turn it into lots of 10 x 130 feet which would be lent to the boys to cultivate under the superintendence of competent gardeners. Prizes amounting to fifty dollars were offered for the best gardens and all that the boys could raise was to be absolutely their own. Before the seeds had begun to sprout the young gardeners had become enthusiastic. Many of them sold their products while others kept their families supplied with vegetables throughout the summer. This was the beginning of a great civic betterment movement, not only in the factory neighborhood but for the whole city, and ultimately to the people of the entire country.

By applying the principles of landscape gardening the little squares in front of the houses or the narrow strips behind were made picturesque. Low plants were needed for some gardens, while others required large masses of shrubbery and tall plants. Others again needed vines to be skillfully trained to cover the house and to spread over a dividing fence, while the beds themselves surrounding the yards were kept well stocked with fragrant flowers.

Three primary rules of gardening were carefully observed: —

A. Keep the center of the lawn open.

B. Plant in masses.

C. Avoid straight lines.

This knowledge was the means of making the gardens beautiful, and at the same time it provided a subject of general interest, whereby health and beauty and simple living were the impetus to a "Welfare Movement" emanating from this busy center of activity.

The Essentials of a Home

II. Indoors

By C. Hanford Henderson

In a broad way it may be said that in seeking to establish an ideal home, the outdoor values must be found and the indoor values created. This voyage of discovery in search of natural beauty can, of course, only be undertaken when there is considerable latitude in the way of location. My own voyages, of which I have given a hint in the previous paper, were all made in this untrammeled fashion. I was free to go anywhere in the United States. It is a different matter where occupation or circumstance prescribes the location. Then one must do the best that one can. Happily the revived alliance between landscape gardening and architecture makes it possible to accomplish many a transformation of the undesirable into the desirable, and the moderately good into the beautiful. The great elements must be provided by Nature gratuitously, the mountains, water, sky masses, towering tree tops and enchanting valleys, and those with a free foot have small excuse if they fail to find them. But in any case the little niceties of shrubbery and roadway, greensward and happy vistas are left to man's cunning. Where the great elements are lacking, as they are to most American suburbanites, these little niceties are all one has, and, like all little talents, must be worked to the utmost.

When it comes to building the house that is to adorn this carefully chosen and embellished site, there is large freedom for both suburbanite and free-lance. The fixed elements are the available building material, the amount of skill in the workmen, the ground at your disposal and the extent of your bank account. These seem fairly stubborn conditions and to the weak-kneed brother may even grow so monstrously discouraging as to be absolutely prohibitive. But to your really stout-hearted citizen they are merely part of the game, and once circumvented, make the final victory so much the sweeter. But here we are touching on the spiritual side of the home-making, for the courage brought to bear upon the problem depends very much upon the dear people who are to inhabit the finished house and turn it into a home. Young lovers are notoriously good at getting their money's worth in the market of homes, and even old bachelors like myself, when they act for a group of little brothers, have a power denied to the solitary.

Remembering that beauty is a matter of composition, of color and proportion ; that cleverness can handle any material, labor, space or forced economy, and it becomes true that the one really dominant, unescapable element is the size of the idea that you bring to the home-building. Rich men's houses are often very dreary places, while poor men's houses may be palaces of delight. I do not say this in any rhetorical sense, but as a matter of experience. Given any amount of material, labor, space and money, and if the controlling idea be small and mean, its nakedness is but proclaimed the more. A cottage magnified, and so made ridiculous, is the parvenu's idea of a palace. You can see this paucity of ideas in every city, town and village the land over where ignorant men have wished to monumentalize their prosperity. In home building, as in everything else, it is the idea that really counts.

So the master of the situation is not the lumber dealer, the boss carpenter, the vendor of corner lots or the custodian of the money-bags. It is the architect. He must be a man of ideas, of feelings, of sympathies, — in a word, an artist in the humanities of daily life. He is rare, but then so is excellence of every kind. One or two such men exist in nearly every community, and the time is well spent in hunting them out. Meanwhile it is well to be your own preliminary architect. The attempt to commit your ideas to paper will steady and clarify them. Plan your own house, live in it in imagination, see whether it satisfies you as you picture the varied activities of morning, noon and night. Brood over it for hours and days. It is easier to make changes on paper than in the actual three dimensions. And especially let your drawings be made to scale. That will dispose of many a vagary and stave off many a disappointment. Do your very best,— your loving, prayerful, level best. No architect, however sympathetic, can understand your needs

quite as intimately as you understand them yourself, nor can he have the same vital interest in this house that you have. It is to be your home, not his, and to make it right you have got to work for it. And then, when you have done your level best, go to the very best architect that you can find, not necessarily the one with the largest army of draughtsmen in his office and the greatest number of buildings to his account, but go to the most artistic man. Better go without an architect than to employ a poor one, or rather better be your own architect — you can be sure of his interest — and with the help of some honest unopinionated carpenter, carry the work to such beauty as you can. Above all, avoid that devastating person who styles himself an "architect *and* builder," for he has done more than any other sinner to make this fair earth of ours hideous.

But, after all, what is it at bottom that we wish our house to express? It seems to me essentially this, — our philosophy of daily life. If that is still unsettled, the house which is to express it will be equally uncertain. Perhaps it is well for young people to live in rented or borrowed houses until experience develops something of a philosophy. As long as we continue to live, this philosophy will go on changing, — improving, let us hope, — but there does come a time when the broad lines are sufficiently settled to make it possible to express them in the outer shell of our life — the house we inhabit. To have grand ideas of life and a small pocketbook is a nice moral situation. The way one meets it gives unequivocal expression to one's philosophy. To put up a pretentious, ill-constructed house represents one type; to put up a modest, dignified dwelling, another. I do not myself object to a pretentious house if it is successfully carried out. By its very nature a château is pretentious, and I have been very happy in a château. But the pretention must have the necessary foundations. In a smaller dwelling, such a *maison de bois* as my own purse recommends, I can at least be dignified, and lest the dignity suggest something of the old Puritan rigidity and priggishness, I can soften it with a hint of comfort. And then, lest this comfortable dignity suggest selfishness and exclusion, I can add a touch of hospitality. On the whole, that is what I should like my own house to suggest,— dignity, comfort, hospitality. The dignity will repel the frivolous; and the comfort, the straight-laced; while the hospitality will give welcome to those who are neither butterflies nor prigs, to the sort of people I care to know. As I see the matter, dignity is expressed largely by the roof; comfort by lowness and breadth; hospitality by the entrance. I am very particular about the roof. It determines the quality of self-respect. Objectively stated, it must be adequate — large and broad and unashamed. The golden mean lies between an extinguisher on the one hand, and on the other, a scant measure that suggests nothing more impressive than the lid of a pot. The sense of comfort is easily gained by broad, low-studded rooms and low massed windows. Hospitality depends on proportion, that nice adjustment of length and breadth and thickness that makes one pleased to be there; and it must begin at the front gate.

These same qualities may be expressed inside, throughout the entire house, in fact. But there must be other things expressed, for the house is not an end in itself. It is a means for beautiful human living. House interiors speak of social-mindedness or the reverse. I should wish my own house to stand for social-mindedness, from cellar to garret. This would mean beauty and fine useableness with the very minimun of daily service. Decent people want spotlessly clean houses; socially-minded people want them spotlessly clean with the least possible amount of dusting and sweeping and scrubbing. A house to be socially acceptable must be easily cared for; it must have tight hardwood floors, little drapery, temperate furniture and bric-à-brac. And it must be properly lighted and heated. The ideal is electric lighting and heating. This means no gases, no dust, no noise, no fetching and carrying. All gas-piping is bad. In addition to the unwholesome products of combustion, thrown so wantonly into the atmosphere of the apartments, we have always more or less unconsumed gases from the fixtures themselves. But electric heating is very expensive. Where it cannot be managed the next substitute is steam or hot water, introduced from outside, with open wood fires for cheer and ventilation. And the worst substitute is a hot-air heater that sends coal gas and dust and ashes into the atmosphere of the whole house. A house that

has well-built bare floors and little furniture and is lighted and heated from without is very easily cared for. Upstairs the same lessening of domestic service may be gained by an arrangement conducive to the comfort and well-being of both family and guests, and that is the coupling of the bedrooms with a bathroom between. I have in my own house four such little suites of two rooms and a bath, with one door only into the main corridor. One room is large, a corner room with a fireplace in it, and the other is small. According to the fancy of the occupant he can have bedroom and sitting-room, or bedroom and dressing-room. If the household be practical livers of the simple life it is easy for each occupant to care for his own little suite and so dispense with upstairs maids altogether. I am personally interested in this lessening of domestic service, for the double reason that servants seem to me the least desirable social class we have, and that in any great numbers they quite spoil the high atmosphere of a home. It is difficult — for old bachelors at any rate — to get along without servants, but it is an approach to the ideal to have one or two competent, well-paid self-respecting servants in place of the customary army.

The arrangement of rooms downstairs is a matter of individual preference and need. I have myself a fondness for large, simple, bare rooms, born, I suppose, of summers spent in a roomy camp and winters marred by a consciousness of too-small apartments. But I do not want many of them. A study, twenty-four by thirty-six feet, with broad windows and generous fireplace; a living-hall of similar proportion, to serve for talk and meals; a small reception parlor and a little laboratory of a kitchen, and I am amply fitted out. Such a ground-floor gives support to the four little suites upstairs and still only makes a house thirty-six by eighty-four feet, and two stories high. I have said nothing about porches. To many they are among the essentials of an ideal home. But they are quite as likely to mar as to enhance the house. Except in summer or in the tropics, porches are things to be introduced with great moderation. A living-room with broad windows on three sides, windows that open completely on strong hinges, is more than substitute for a porch, and a far greater discourager of idleness.

I have only pretended to speak of the material aspects of the home. But without the spiritual aspects it is a mere house. It takes men and women and children standing in beautiful and helpful relation to one another to turn the house into a home. Their needs and the life they aspire to must determine its arrangements. The outsider can only offer a few passing suggestions, the outgrowth of his own experiences.

IN enduring stone and graced by the devotion of countless worshipers will a great historic fact be written in the new Catholic Cathedral at St. Paul, Minn. Around the sanctuary is to be a series of chapels typifying the nationalities that have peopled the great Northwest. The idea came from Archbishop Ireland, and is peculiarly appropriate to a cathedral which will be dedicated to Saint Paul, the great pioneer missionary. The building will be one of the most imposing fanes in the world. It is a Greek cross in form and will adorn Selby Hill. The scheme which the architect, Mr. E. L. Masqueray, has chosen for his design recalls that of St. Peter's at Rome as made by Bramante, but it will be short and wide in plan rather than long and narrow, the proportion usually found in large churches. There will be twenty-seven hundred pews, and with additional seats a total of four thousand people will be accommodated. Many of the traditional features of Catholic cathedrals are to be embodied and on each side of the entrance, under towers containing chimes, will be chapels, that on one side devoted to services for the dead and on the other to christening of the living. Chapels on either side of the main nave, dedicated, one to the Virgin Mary and the other to St. Joseph, are so arranged as to produce a remarkably fine effect of interior perspective.



U-Shaped House enclosing a Patio *Greene & Greene, Architects*

Patio Houses

The Delights of an Outdoor Space within the Four Walls of either the City or Country House

By Charles Alma Byers

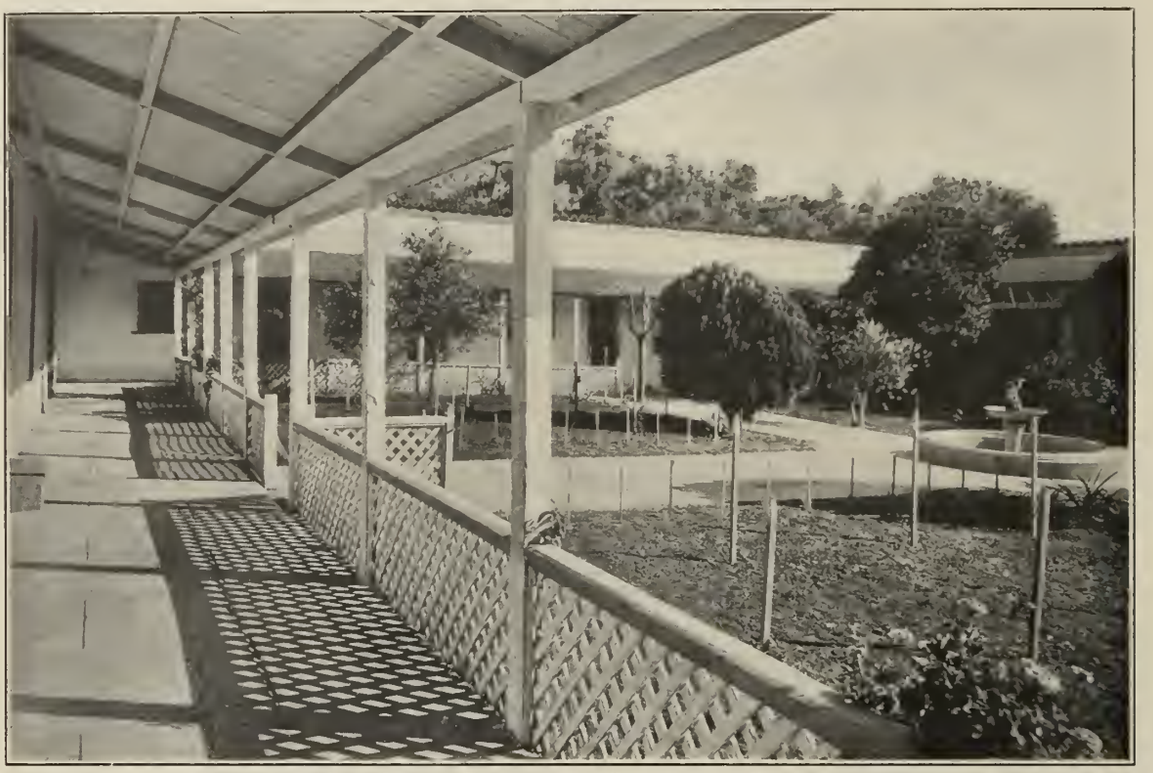
TRAVELERS in Spain, Morocco, Cuba and Mexico have no doubt observed that the homes of those countries are characterized by the provision of an inside court, or *patio*, as it is called in Spanish. In Mexico and in the Andalusian section of Spain this style of architecture for residences is the almost universal one. The house is frequently built flush with the street, and instead of the lawn in front, so common in English and American homes, there is provided this inside court or *patio*. There is no hallway in the house, and usually only the front door opens to the outside. This single door admits the visitor to a large front room, and from it he may pass into the court. From each room there is a door that opens into the *patio*, and therefore this inside court is made to serve for hallway as well as for garden and lawn.

The exterior of the house is invariably plain, and sometimes to the degree of being almost repulsive to the eye, but in the well-to-do homes the *patio* receives all that attention which we of America devote to lawns and porches. Exterior porches and verandas are tabooed entirely, and in their stead, bordering upon the four sides of the court, the architects of those countries provide wide corridors with Moorish arches that face the unroofed *patio*. It is really into this series of corridors that the doors of the various rooms open, and also from which the stairways to the upper floors lead. Each story above is provided with corridorways that agree with the series below.



A City Patio roofed with Glass
And Easily Reached from All Rooms

It is rather difficult to trace the *patio* back to its origin, and probably it is not best to attempt it. It seems to be very much more common in the Latin countries, and it is possible that we could give the races there the credit of the invention. It is noticeable, though,



THE SUNNY PATIO OF A CALIFORNIA RANCH
With Fountain and Stately Shrubbery



THE PATIO OF A SOUTHERN CALIFORNIA HOME
With Flower Beds and Pool — *Greene & Greene, Architects*

that the *remada* of the American Indians is constructed very much upon the same plan; and even in a few of the other countries, neither Latin nor Indian, we find various kinds of courts or *patios*.

Of course, it is not to be understood that the *patio* is always built upon exactly the same plan. The foregoing description is only general, and therefore subject to many deviations. Time and their introduction into new countries and to different people have wrought changes in *patios*, and will continue to do so, as has been the case with other features of architecture — even as we find the ancient Corinthian, Doric and Ionic orders modernized. Sometimes the Spanish *patio* is entirely enclosed, and sometimes it is enclosed only on three sides, the back or occasionally the front being open. Sometimes, too, we find its corridors extending only a part of the way around, although such an arrangement is quite rare. The *patio*, however, like all other things that pertain to the making of homes, is subject to individual taste, and it is therefore that we find it in varying forms.



THE LARGE PATIO OF A SOUTHERN HOTEL
A Delightful Outlook for many Rooms

The homes of the United States are doubtless more cosmopolitan or varied in architectural styles than those of any other nation on the globe. This is probably partly because immigration has made us a nation of cosmopolitan people, but mainly, I believe, because Americans are quicker than the people of other countries to see and realize the good features in an architectural creation and to adapt them to their own use. They do not consider themselves bound by loyalty to follow any style that may have been handed down to them by their forefathers, but in stead are willing and rather eager to borrow from other countries if they become convinced that advantages are to be gained by so doing.

In view of these facts, it is easy to account for the borrowing of the *patio* from the Spanish, which is beginning to be done in some parts of the United States. In Southern California, in fact, the building of homes with inside courts has become quite popular, and there is every reason to believe that the style will gradually be adopted to a large extent in other sections of the country, for that it has many desirable features is readily realized. And, as in nearly all similar cases, its introduction into the United States has already



THE PATIO OF A "MISSION" HOUSE
Showing Decorative Use of Flowers



PATIO OF A SPANISH-AMERICAN HOUSE
Most Effective is the Space when surrounded by a One-story Structure

had a tendency to improve upon the original type, and as its adoption spreads to other sections many more changes and modifications will naturally follow — at least, sufficient to make it conform with climatic and financial conditions. The *patio* is not a luxury that is only within the reach of the wealthy, but instead there seems to be no reason why it should not be an addition to any cottage home.

To the artistic home builder and home decorator the *patio* readily suggests many possibilities. It can be made either large or small, and either enclosed entirely or with the front or back open, the house therefore being built in the form of the letter U. It can be made either luxurious or simple, to agree with the builder's taste, and therefore made a part of the rich man's mansion, the poor man's cottage or the nature lover's bungalow. In fact, there is scarcely any limitation to its possibilities.

The decorator also has unlimited scope. He can either convert it into an inside flower garden or into a very comfortable lounging place, or both. With a fountain surrounded by fern-covered stones in the center, and with baskets of flowers and ferns hanging from the corridor arches, the *patio* is made very pretty and with very little work. There is also room and an excellent setting for rose bushes, vines and other kinds of shrubbery, and, if the *patio* be large and open at one end, even trees may be included in the planting. All such arrangements must conform with the size and the style of the court, and with the general appearance of the house in respect to its simplicity or magnificence, and, of course, designed with a knowledge, either natural or acquired, of decorative art.

Probably the feature about the *patio* to be the most appreciated is found in its offering a place for outdoor lounging in strict privacy. One finds this court an excellent place for reading or writing in the open air, away from the more or less embarrassing eyes of the public, and a place, too, where one feels no hesitancy in taking a night's sleep in a hammock. There is also the fact that it offers freedom from possible dust, raw winds or sun heat, and, where it is entirely enclosed, it affords an outdoor place into which a city mother may turn her children to play with no fear of their being run down by automobiles, street cars or drays.



A PATIO NEAR LOS ANGELES
With Symmetrical Walks and Beautiful Flowers

Another admirable feature about the *patio* is that it provides a secluded place for evening or afternoon parties and receptions. A *patio* party, by virtue of its seclusion, can be made much more enjoyable than ordinary lawn and garden parties, or were even the "porch receptions" which were very much in vogue in some of the cities a few summers ago. For the decorations for an evening party Japanese lanterns will, of course, be very appropriate, and if the court possess the desirable fountain, colored electric bulbs arranged within the circle of its spray, will complete the making of a very pretty conservatory. If there is to be music and dancing, the doors of the dance hall, in a house so constructed, will open direct into the *patio* corridors, and thus the whole scene be beautifully arranged at the expense of very little labor.



The Quiet Home Enclosure in Autumn

The homes in Southern California built with *patios* include bungalows, cottages and the elegant residences of men of almost unlimited means. A popular style of the Americanized *patio* is created by building the U-shaped house, and thereby leaving the court open at one end. This style affords nearly all the privacy and comforts offered by the enclosed court, and at the same time it permits a freer use of flowers and shrubbery. Unlike the *patio*-built houses of Mexican cities, the tendency in Southern California is to retain the American lawn and verandas, and simply create the *patio* as an addition. This means that the outside appearance of the home loses nothing by virtue of the provision of inside comforts; and since Americans, as a general thing, love to create "outside effect," there is greater reason for the style becoming popular.

Moving and Settling

With Some Advice upon Arranging the Family Effects Artistically in the New House

By Christine Terhune Herrick

PERHAPS a man may draw a long breath and utter a word of thanksgiving as the last emptied van leaves his front door. You may be very sure it is not his wife who says, "Praise Heaven! the moving is over!" Her sensations would be more likely to find vent in the aspiration, "Courage, brave heart, the worst is yet to come!"

Once, a long while ago, I read a beautiful fairy tale. It told of a family — a happy, fortunate, thrice blessed family — who had their moving done for them by a company of professional movers, and described the efforts of the kindly genii who did it. These, according to the story, came to the home which stood "in its habit as it lived," so to speak, unstripped — the curtains at the windows and doors, the pictures on the walls, the books and china and bric-a-brac in their accustomed haunts.

Into the house came the Good Angel of the Moving Van with his attendant cherubs (cherubs being for service as seraphs are for adoration). It was like a real fairy tale to read the way in which they went to work. They took down the pictures and the draperies, they packed books and breakables, and almost in the twinkling of an eye the house looked as if a beneficent cyclone had swept through it. The rooms were bare.

Meanwhile, the members of the family, who had previously attended to the detail of packing

their trunks, were putting on their bonnets and cloaks and making ready to go out to lunch or to a matinée or an afternoon tea. When they returned from this function they went to their new house. (Possibly they may have stayed away a trifle over three hours, but not much.) The home smiled upon them. The rugs were laid, the furniture in place, the books and china unpacked and arranged, and if the pictures were not hung or the bric-a-brac put out it was only because the preferences of the mistress of the house were to be consulted in their disposition.

This story, little exaggerated in my report, at once became the picture of my ideal and ever since I have been wandering through the wilderness of this world like Parsifal or Sir Galahad or Jason, looking for its realization. Even until quite lately I had my hopes. But now they have vanished and I know, fully and sadly, that I never shall see Carcassonne. In other words, to the end of time I shall go on moving in the same old way.

A few ameliorations have crept in, to be sure. My last mover sent his men to do my packing. They took down my pictures, they packed my china and books and bric-a-brac and produced the cyclonic effect upon my rooms. But there my fairy story ended. The prime mover told me gently but firmly that while his men could unpack at the other end they could not put away. So when I reached my new home after the barrels and boxes had arrived, I stumbled into a confusion of books stacked on the floor, curtain poles stood in corners, china piled on tables and shelves and bureaus in a chaos that made the first chapters of Genesis read like a description of a Quaker's pantry.

No, the celestial mover either does not exist or else he comes only at the call of those whose wealth is so great that I cannot even imagine them. The housekeeper must still tread this winepress alone, unless she may have efficient sisters or children who will carry out her designs after she has formed them.

I trust for the sake of her sanity and her soul's salvation that she may be able to get the paper hanging and painting done before she moves in. It is also to be hoped that when she selected her wall coverings she bore in mind the fact that she would probably have to live with them a long time, and chose them, as Mrs. Primrose did her wedding gown and Dr. Primrose his wife, for qualities that would wear. The unusual designs and striking colors that make some wall papers things to admire as one would pictures do not of necessity commend them to one for a companionship of months or longer.

AVOID FLAMBOYANT COLORS

or patterns for your rooms and have them papered *en suite* as much as possible. There is a much pleasanter effect produced by a series of rooms papered alike, if they open into one another, than is gained by having each one of several connecting apartments papered in contrasting style. Heed must be given to the question of pictures when choosing wall paper. You cannot hope for as good effect when you hang pictures on a much befigured wall paper as you can secure with a plainer background. Some of the new papers ought really not to have pictures hung on them at all. They themselves decorate the room sufficiently.

Such papers are happily expensive enough to be beyond the reach of those with moderate incomes. But the woman in the throes of moving does not usually think much of her papers when she first gets into her house except to heave a thankful sigh that at least they are on the walls, and that paper hanging is spared her. She is too busy making up her mind what shall be put where.

If part of the planning for the

ARRANGEMENT OF THE FURNITURE

has been done in advance great trouble is spared. I fancy there are few women who have not some general mental outline of how they wish articles placed. I cannot quite imagine a woman looking over a new house and not deciding in her own mind that the sofa shall stand across that corner, the bookcase against this blank wall, and who does not measure with her eye the size of the dining-room to see if there will be room, after the sideboard is put between the windows, for the waitress to pass around the table when the family is seated.

But the business may be done more systematically than this. A family I knew

MADE PAPER MODELS OF THEIR FURNITURE,

drew plans of the new rooms and had settled

where each piece was to go in the new home before they had left the old. When they moved they had only to consult a plan and a list, and have the cabinet put here, the piano there, the couches and chairs and beds and bureaus in the posts selected for them.

This is, to my mind, an admirable plan and one that would save much bother if it could be carried out. It involves a certain amount of labor beforehand, but that is not a circumstance to the trouble it saves. Of course, measuring will have to be done to see where things can go, but this is easier than having them moved after they have been tried and found wanting, — or, more likely, found not wanting but over-abounding.

Perhaps, after all, the furniture placing is not so bad as what comes later. Generally there are only a few spots in the room where a piano can stand, and rugs and carpets are fixed stars. But when it comes to pictures and bric-a-brac! Here is where the average householder — to use a shockingly slangy and delightfully expressive phrase — "falls down."

In the first place, she probably has too many articles of the no-value-except-to-the-owner type. I don't mean those endeared by long association. I have already referred to these. They are bad enough, in all conscience. But there are the pictures that have been given by friends and relatives, the remembrance-of-wedding-days-and-birthdays bric-a-brac that seems immortal. Gifts of that type should be prohibited by the S. P. C. A., or some similar organization for lessening the sum of mortal misery.

The woman with a home to arrange must summon stoicism to her aid and reflect that it is better for her friends' feelings to be abraded than for her rooms to be spoiled. If she must sacrifice herself and hang the pictures, or display the bric-a-brac she does not want, let her resolve to suffer alone and keep these things in her own sitting-room or bedroom instead of where they will meet the eyes of others and make them endure penance with her. The pictures for the drawing-room and library should be put there because they are suitable to their surrounding and not to propitiate the aunts, cousins or friends who gave them.

IN PUTTING UP YOUR PICTURES

give thought to grouping them. Water colors will look well near engravings or photographs, but they do not mix kindly with oil paintings. Figure pieces and landscapes are best not put in too close companionship. Shun a clash of colors. A softly tinted water color or an engraving of delicate lines will be killed by proximity to a brilliant painting. Strong pictures in pronounced shadow and light should be grouped together.

Do not think it necessary to have one picture balance another of similar size, or to have all the pictures hung on one line. You are not laying out a plan for a formal garden on your walls. Break the line a little. Offset a large picture on one side of the chimney-piece by two or three small ones on the other. Don't give the effect of making an irregular grouping merely for irregularity's sake, but because it will be more pleasing to the eye. That is the first aim in arranging pictures, to give pleasure to the eye.

DON'T CROWD YOUR PICTURES.

It is not really necessary to hang them all just because you own them, although some persons seem to think so. Give the eye a chance to rest itself on the blank wall spaces between the pictures. In many drawing-rooms there is an effect of not being able to see the forest for the trees. The pictures are so close together that one cannot observe or appreciate any one of them.

All this applies also to the arrangement of bric-a-brac. Borrow a hint from the Japanese and put out a few pieces at a time. Let the others rest in the closet for a while and later substitute them for the ornaments previously in service. A thing of beauty in adornment is more of a joy if you can gaze at it without being diverted from its contemplation by a horde of objects of less beauty or artistic value. I have said that the house should be an expression of the individuality. Don't let it give the impression that you have a cluttered mind.

The City Home of the American

II. Entrance Halls of City Houses

By H. B. Pennell

MODERN city houses demand attractive halls. They must be ample, well lighted and have a dignified if not stately character. Certainly no feature of the interior is capable of greater architectural possibilities. In some houses, however, the hall is simply a thoroughfare, — a corridor for communication between rooms, or a hallway for access to the house. Many halls are utterly devoid of architectural features. It is true they contain the staircase, but this leads precipitately from the front door into obscurity. Whatever of artistic value the hall possesses is in detail rather than architectural logic or structural features. Whether the house is one of a block, or occupies a large city lot, it is impossible to so plan the various rooms as to permit an entrance hall on the ground floor. This seems to be the present accepted arrangement. The high front stoop, with its tiny entrance vestibule and narrow hall on the first floor, has had its day. Whatever may be said of the practical value of the modern arrangement — at least modern for this country — much can be said for its decorative possibilities in affording a pleasing entrance to the house. Adjacent living-rooms may be charming in proportion and equipment, the house may contain every device that modern specifications can prescribe, but the hall will make or mar the general effect. How often a real estate agent hears his prospective client remark — "I like it all but the hall."



A Novel Entrance under a Stairway
The finish in white gains the utmost cheerfulness for the hall in town
Chapman & Frazer, Architects

The reason is not hard to find. The hall gives the first as well as the final impression of the interior. Chiefly, it serves as the introduction to the house. Its character at once reflects the taste of the owner.

The location, size and arrangement of a hall are very important to the comfort of the family as well as to strangers or callers. Persons may enter the house comfortably, or may be ushered unexpectedly and suddenly into the private part of the house.

For this reason there is a general demand for separation between the public and private portions. This principle of separation and independence for guests as well as for family is as old as architecture itself. The importance of an imposing entrance is equally old. Egypt recognized this in the stately approaches to her temples. Rome realized it in her baths and palaces. In the smaller houses the atrium was the ancient hall. It was more ample than the living rooms, more public in its character, and, although placed in the center of the composition, permitted separation from, as well as access to, the more intimate portions. Surely a modern house is not well planned unless this result is attained.

The *rez-de-chaussee* entrance hall, if built of stone, also permits a natural transition from the





A Dignified Entrance Hall Finished in Stone

Residence of Prof. Frederic S. Lee, 125 East 65th Street, New York

Charles A. Platt, Architect



A Hall Wainscoted High in White

Charles A. Platt, Architect



A Rich Effect in Quartered Oak

Frank Freeman, Architect



An Entrance Hall Beautifully Lighted
Chapman & Frazer, Architects

exterior architecture and larger scale of decoration, to the more refined and delicate detail of the interior. It may be treated like a room in which all the comforts and elegance of a living-room are not essential. Being so near the street the decorations of the entrance hall have some of the solidity and boldness of exterior treatment.

There are great possibilities for architectural effect in the uses of structural materials and forms. Walls paneled in marble or stone, mosaic floors, supporting arches and vaults, columns and piers, niches and modeled reliefs are all legitimate means to an end.

Structural materials, when used in interior construction, have more surface finish and refinement of ornamentation than those of the exterior, but they still retain a vigorous treatment. Strong, simple effects in the hall are the most impressive, such as well-marked lines of construction and details that have relief in form and color.

When the hall is centrally located and necessarily furnished in a more domestic manner than a ground floor entrance permits, the decorations still have a distinctive character. Even in the more modest houses a little touch of the monumental treatment is desirable. Walls are often paneled in wood or plaster with stucco reliefs such as medallions for decoration, or strongly modeled ornaments are used on door and window trims.

When expense is an item to contend with, handsome effects may be produced by the simple means of fastening wood moldings on the plaster walls and painting the whole a uniform color —



The Refined Appearance of Stone Ashlar Walls
Gordon, Tracy & Swartwout, Architects

or two colors. Entrance halls may be handsomely decorated by tapestries and those pictures which are broadly painted and are decorative in effect. Mahogany or gold mirrors are also effective. The thing to avoid, if possible, as it is usually disastrous, is furnishings which, either by scale or character, give the hall the appearance of a living-room.

Papered walls or fabrics having all-over patterns, especially when used in connection with structural motifs, such as arches, etc., give an ordinary appearance and often spoil an otherwise successful interior. Patterns destroy simplicity, which is the important thing to preserve in a hall. Carpets for stairs and rugs for halls are plain and simple, both in design and color. In an entrance hall made of stone the most effective furniture, and that which looks in scale with its surroundings, is also of stone. Of course the pieces are more for decorative effect than for comfort. Heavy wooden benches, high straight back chairs and solid tables or consoles contribute much character to halls.

The lighting of the hall, both by natural and artificial means, is one of the difficulties in the design and the most necessary to arrange satisfactorily. Electric fixtures are very important features, and lanterns and sconces are often effectively used.

Nothing has been said about the staircase, which has come to be associated with the hall. This subject will be treated under a separate head in this series. So far as their place in halls is concerned, they must serve every part of the house conveniently, as ease of circulation is of prime importance. Both practically and theoretically, stairs are better when separated from the main hall by screens or when placed in an antechamber. From the ground floor to the principal rooms, the staircases may be more monumental than those leading to private apartments. A handsome staircase is the most popular work in the house.



THE DIGNIFIED EFFECT OF THE CLASSIC SCHEME OF DECORATION



An Entrance Hall Open to the Roof



Tapestries and Mirrors Furnishing the Walls

Halls and staircases have always been a favorite problem for architects. In France and Italy, indeed, they have often been given a place in the composition out of proportion to the rest of the house. Their character is always grand — of strong simplicity produced by noble forms and richness of appropriate accessories.

Whether the hall is treated as an interior or exterior room, it is the domain for architectural effects. It can never escape the twofold function — that of introduction to the house, as well as a thoroughfare to its various parts. A proper regard for both these facts is necessary to a successful hall, and, more than any one thing, a noble entrance hall will give the idea of a noble house.

A Model Bookbindery for Garden City

READERS of this magazine who see in the Garden City project in England ideas that may be applied to other countries, including our own, will be interested to learn of a new step toward its practical realization. Messrs. W. H. Smith & Son have become adherents to the scheme and will remove their large bookbinding plant from London to Garden City next March. Ground has just been broken at Letchworth for a $50,000 structure, within the area, of course, reserved by the directors of Garden City for the erection of factories. These buildings will cover about half an acre, will have one floor only and by means of a "saw tooth" roof will have the maximum of natural light with a minimum of heat from the sun's rays. Mr. Douglas Cockerell, the authority on bookbinding, will be the resident manager. It is interesting to recall that one source of his training was the bindery of William Morris. He contributed the special article on boodbinding to the Encyclopedia Britannica and a volume on the subject to Mr. Lethaby's "Artistic Crafts Series of Technical Handbooks."

How important he considers space and light for manufacturing will be seen in his following remarks on the move to Garden City:

"We are moving from London solely for business reasons. Do not be led away with the impression that this is philanthropy; that is to say, philanthropy as it is generally known. I recognize that by employing our workers under good conditions we are going to benefit ourselves. I maintain that the man or woman who starts work after a journey, occupying in some cases an hour and a half, is not nearly so useful as one who lives in the next street. To live near one's work is practically impossible in London.

"Then there are the questions of the conditions under which work is done in the metropolis. Very often a small factory consists of several floors, in most of which the work is carried on by artificial light. In the Garden City we shall alter all this. Our buildings will be all on one floor, and a truck will carry the work during its several processes easily and quickly from one department to another. The ceilings will be fourteen feet from the ground, and a gangway of six feet will give each of the workers ample room and allow for the easy transference of material beside.

"Here in London each book is passed in and out of the lifts five times before it is completed, entailing an enormous waste of time and energy; in the Garden City the books will pass automatically from end to end of the factory with a minimum of delay and a corresponding expediting of the output. In London we have one hundred and fifty workers, but in the Garden City we shall double that number, for while we have the work here to do we have not the room to carry it out."

A COLONY OF MODEL HOMES for workmen, to be built at Cagnola, a village two miles northwest of Milan Cathedral, is the first attempt to give to Southern Europe the individualistic family life of America and England. The colony is to comprise two types of domiciles. One will be improved tenements, the other cottages grouped in blocks. Each cottage has three rooms and twenty square feet of garden space, also its separate entrance and doorway. For the entire colony a central pavilion is to be built, containing baths, lavatories, libraries, reading rooms and wash houses. There is also to be a central plant for heating the homes. If Italy can provide such model dwellings for workmen, there is no cause for noisome rookeries anywhere in America.

How to Arrange One's Books

I. "Built-in" Book-shelves, forming Part of the Architectural Design of Rooms

By Mabel Harlow

THE question of adequately and suitably housing our books, of providing ample and convenient space for those we have and those we hope to have, is one of the most interesting which confronts the house owner, and also is one that will best repay any expenditure of thought and money which he may invest in the solving of it.

Collecting in these days is so fatally easy. It is a poor man, indeed, who has not more volumes than he knows how to place. We have wandered a long way from the days when fifteen or twenty volumes constituted a gentleman's library, and when those treasures, bound in gold and silver, precious fabrics and skins were kept, like other jewels, carefully locked away from profane touch—although one occasionally has the experience in these days of discovering a house where, possibly from an exaggerated sense of reverence, the solemn rows of volumes stand in lonely state behind their glass doors, well guarded from impertinent hands by locks, the keys of which are safely lost.

THE BOOKCASE PROPER

has developed from the movable chest, in which the feudal lord could safely transport his belongings, and which could serve as a seat when he was arrived in his mansion, through various forms — the chest on a table, or another chest turned on end as a wall cupboard, then the built-in closet or cabinet in which books were kept with other valuables, and it is not until the late seventeenth or early eighteenth century that we find mention of a bookcase as a separate article of furniture. Up to the middle of the second half of the eighteenth century, indeed, the architects' function included the design for the paneling of walls, ceilings and fireplaces and the designing and building of wall cabinets and bookshelves as well, these forming a connecting link between the furniture proper or movables and the construction of the room itself, but about that time arose the great cabinet makers, Chippendale, Sheraton and their multitudinous followers. The debt that we and all the generations to come owe to these masters can hardly be exaggerated, but, to glance at the other side of the shield, it is certainly to their indirect influence that we must attribute the loss of a fine and dignified standard in room building and planning, as distinguished from the hit-or-miss furnishings of these later days. Furniture building became an art in itself — the architect gradually confining his attentions to a sadly limited field, the room and its contents ceasing to be considered in their due relation one to the other.



Fig. 1. Sir Walter Scott's Library at Abbotsford
An Architectural Division made by means of Books with Plain Frieze above

In no room of the house is this divorce between the architect and his furnisher more sadly felt than in the library or study. The value of

BOOKS AS DECORATIVE WALL FURNISHINGS

can hardly be exaggerated, and the placing and arrangement of them in panels, so rich in color and interest, should certainly be considered in planning the room. The right proportions, of course, will vary in every case. For instance, the continuous low bookcase, the craze for which has swept everything before it for some years, and which is certainly a delightful mode of treating the informal and often rather low-studded living-room, — which is what the so-called "library" really becomes in the usual small house in America, — has been used many times in rooms whose plan and purpose would have been far better served by shelves which marked a much higher dividing line about the room, and which, incidentally, did not force the student to grovel before them if he would consult those portions of their contents which were stored on the lower shelves.

There are more old examples of fine libraries in France than in England, this state of things probably arising from the fact that the "early Englishman" valued his other possessions more than his books, and, in fact, had very few of the latter to value, in comparison with his cousin across the Channel. John Evelyn says that "the three Nations of Great Britain" in his day could not produce as many books as Paris alone. No doubt he spoke the truth. Nevertheless, there are in our own time some fine libraries in the British Isles. That of Sir Walter Scott at Abbotsford is an interesting example which will repay study (Fig. 1). Fig. 2 shows a library of the

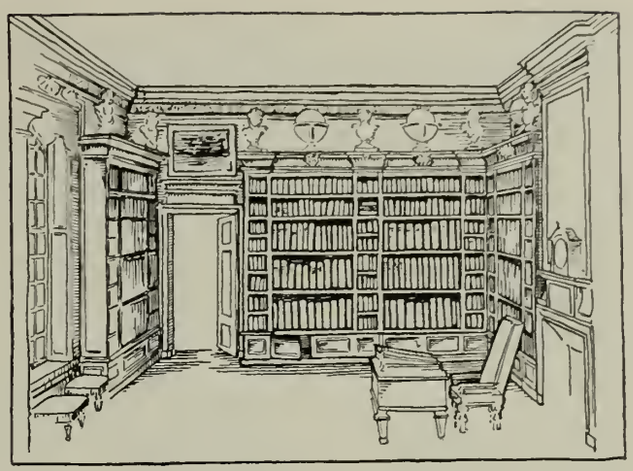


FIG. 2. SHELVES WITH NARROW PANELS FOR THE LIGHTER VOLUMES. *Designed by Daniel Marot*

time of Louis XIV, designed by Marot. This is particularly interesting in design because of the skill with which the spaces have been handled. The narrow groups of shelves between the broader panels have all the effect of pilasters and serve the same purpose in enriching the wall surface and giving added strength, dignity and variety to the plan. Incidentally, they afford a very convenient place for small books which may here be set within reach on the same level with weightier tomes. The spaces between the shelves themselves have also been carefully considered; they diminish from base to cornice by exactly the



FIG. 3. A GERMAN LIBRARY. *Designed by Wilhelm Kreis (From "Dekorative Kunst")*
Lighted from Above, and with Drawers and Cupboards designed in Connection with Bookcases



FIG. 4. BOOKS IN THE CURVED END OF A LIVING-ROOM. *Designed by Chapman & Frazer*



FIG. 5. A DIGNIFIED WALL PANEL OF BOOKS IN A RECEPTION ROOM. *Designed by Philip B. Howard*

right amount. The whole plan shows a fine feeling for the laws of proportion, and has many suggestions which the modern designer might adopt with good effect.

It is surprising how few of our modern American houses have libraries really worthy of the name, though many have a room to which that label is attached and which, to prove its right to bear the title, contains one or more bookcases and probably a writing table. It is not the purpose of this article to consider this hybrid library-sitting-room but

THE BOOK ROOM PURE AND SIMPLE,

whose first object is to provide a place where the student can study or the reader can read, with his books at hand conveniently and thoughtfully disposed, and where, also, he is protected from interruption by his semi-isolation from the every day concerns of the household. Such a room need not be magnificent, though the very character of its furnishings, no matter how simple they may be, will give dignity, but its purpose should be considered in its plan, which should be symmetrical or at least most carefully balanced, and without eccentricities or oddities of style. The two things most important are that *the room should have plenty of light*, as the walls of books will absorb much, and second, that *it should have few doors*, preferably but one, which should not be a double one. This serves two good purposes in saving valuable wall space and in giving

A FEELING OF SECLUSION,

which in these days of strenuous living is a great part of the charm of the true library atmosphere. Any one who knows the delights of the library well

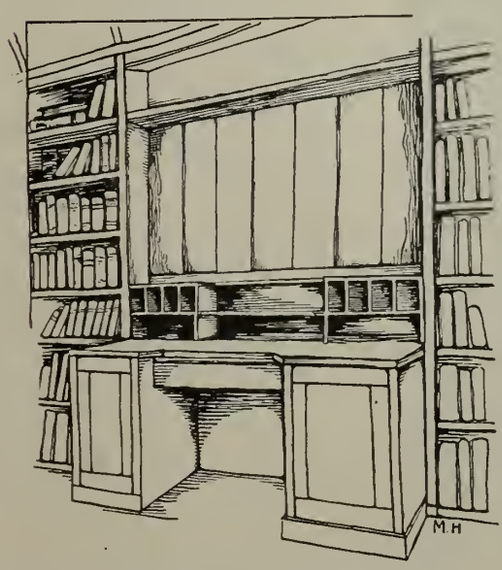


FIG. 7. A WRITING-TABLE BETWEEN BOOKSHELVES. *Designed by Peter Behrens*



FIG. 6 SUGGESTION FOR THE FIREPLACE END OF A LIVING-ROOM. *Designed by Walter Cave*

shut off and apart from the other rooms of the house will never return willingly to one with wide doors open to hall or drawing-room to tempt every passer-by, children and "callers" to stop and, from very idleness, break in upon its heavenly peace. It is the one room in the house which should be safe from such intrusion.

Let it be a room at the end of the hall, in the second story, or attic if need be, so that one must go there of deliberate intention to read or write or rest and thus acquire knowledge by absorption from the surrounding volumes. Give the open doors of the other living-rooms a chance at least to catch the visitor first and hold him if he is only looking for a place to loaf and talk. It will be the means of preventing many needless interruptions and of assuring peace and a quiet life to the happy student. That it should be provided with an open fireplace goes without saying and this should be large, that the logs may be

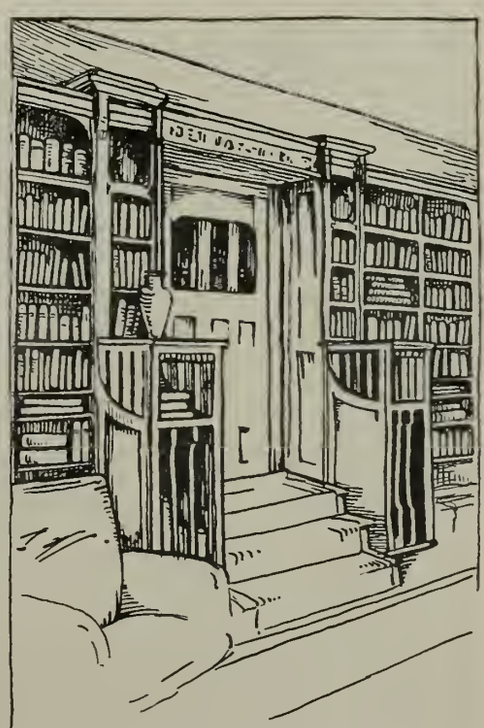


FIG. 8. BOOKSHELVES ARCHITECTURALLY FRAMING A DOORWAY

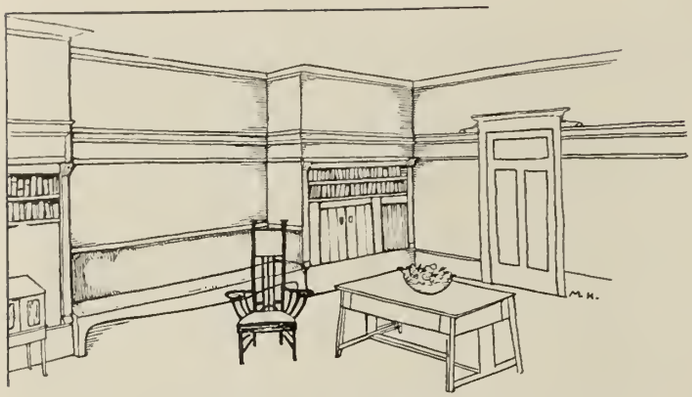


FIG. 9. A BOUDOIR WITH BUILT-IN BOOKSHELVES
Designed by Winifred M. Horton

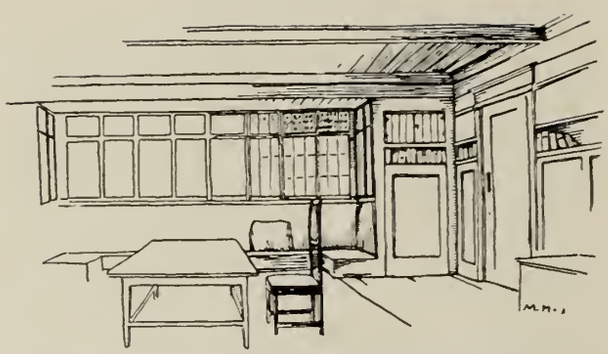


FIG. 10. BOOKS USED AS WALL DECORATION IN A LIVING-ROOM

of good size burning slowly and quietly and without calling for constant attention.

THE BEST ARRANGEMENT FOR THE BOOKSHELVES, without doubt, if the collection of books is large enough to warrant it, is to build them in the thickness of the walls, thus saving floor space and at the same time furnishing the most decorative treatment possible for the side walls. In such a room the blank walls, if any, should have a formal treatment of paneling or some architectural division into harmonious spaces. If one is fortunate enough in building his library to be able to cast to the winds considerations of expense, let him build the walls, between and above the books, of wood, by all means—dark oak, mahogany, cypress, or white wood stained and waxed, the object being to give an effect of solidity and richness, in keeping with the books and somewhere near the same weight of color. For this latter reason white paint is a very good thing to avoid in this room, the contrast of tone is too violent and the result is certain to be distracting and to disturb the sense of repose and quiet which the library, if any room, should give.

If the walls are not of wood, the next best thing is a fabric or wall paper which should be practically free from pattern,—the books furnish all the variety necessary,—but which may be very rich in color. Dull red, old blue, green or leather brown may be well used, but of a tone and quality of surface that will not reflect the light or call attention to itself.



FIG. 11 BOOK CUPBOARDS IN A LIVING-ROOM INGLE-NOOK
Designed by Percy Griffin

THE RIGHT HEIGHT FOR THE BOOKCASES must in every case be decided by the size and heigth of the room. The effect is less formal and severe when the cases do not extend to the ceiling cornice but leave a space which becomes a plain frieze above the richly decorative panels of books. In the library at Abbotsford, which is forty feet long, eighteen feet wide and sixteen feet high, the bookcases rise to a height of eleven feet, thus leaving a space of five feet between

the top of the shelves and the ceiling.

An interesting modern treatment is shown in Fig. 3. The plan of this room is excellent though the working out is a little over elaborate and heavy in some of its details, but the dignified spacing and arrangement is very fine. The space beneath two of the windows in view is utilized for cupboards or enclosed shelves in which to store folios, engravings, etc. This is very valuable from a decorative point of view, the paneled cupboard doors giving variety between the masses of books; and it is, as well, a most practical and convenient utilization of space. The upper third of a window is the most valuable in lighting a room, and in a library where the windows should serve first to let light in, rather than to tempt the student from his books by alluring glimpses of the surrounding landscape, they may well be placed above the usual line.



FIG. 12. A BOOK CUPBOARD BESIDE A FIREPLACE AND BALANCING A WINDOW
Designed by Lois L. Howe

It is well, too, to consider how much protection a lower course of cupboards or drawers gives one's books, not only those within such a cabinet, but those on the open shelves above, which are lifted out of the surface dust of the floor as well as away from any danger of knocks from the housemaids' broom or the legs of carelessly moved tables and chairs. It is really much more convenient, also, to consult a book that is within reach rather than on the floor level, even in the daytime, and at night, when those lower shelves, even in the best lighted library, are in deepest shadow, one must often grope in vain in dusky corners for the book wanted.

A good example of a much less formal type of room is shown in Fig. 4. The arrangement of shelves between the doorways at the end of the room is very pleasing, but it seems a pity that the excellent scheme could not have been carried a little further, filling the space between the window and the corner, and thus doing away with the small mahogany bookcase at the left, which is sadly out of place in such a room. The whole arrangement of the room in Fig. 5, which, by the way, is a reception room, shows the hand of a master, and the absolute simplicity of the bookshelves, depending entirely for their effect on the delightful arrangement of a group of straight lines, only emphasizes the fact that most of our rooms fail, when they do fail, from over elaboration and lack of thought in arrangement. A result equally good of its kind could be attained in the most unpretentious house by considering the principles of good design which underlie this arrangement, and by eliminating as carefully the excrescences of ornament which run riot in so many of our rooms.

Fig. 11 shows a most attractive scheme of wood paneling in the fireplace end of a living-room, and the small and richly leaded book cupboards, besides being very helpful to the design, are ideal repositories, either of first editions or priceless vellum-bound Elzevirs and Missals, or better still of those cherished volumes that the reader likes to have at his elbow in such a corner. Fig. 12, on a less formal plan, shows a most attractive use of a book cupboard, balancing delightfully the window on the other side of the fireplace.

We cannot, most of us, live in rooms magnificent in size or monumental in detail, but to many of us comes the opportunity of furnishing or building one or more rooms in which to live as we like; and the thought given to the plan of the room as a whole, not simply as a more or less square box in which to arrange as our fancy dictates the odd pieces of furniture in our possession, or casually acquired, will be fully repaid by the sense of restfulness and comfort that such a room is bound to give.

It can hardly be necessary I think to emphasize the many and obvious advantages of the library planned for that purpose and in which the architect has been permitted to consider the arrangement of shelves and cabinets. If he knows how to make good use of his opportunity the gain in beauty, harmony and usefulness must be great. For many of us, however, these ideal conditions are impossible. We pass our lives in houses not built for us, and in which we are but transient guests. In another paper some suggestions will be offered of simple and effective arrangements of shelves which can be used in an apartment or a rented house with satisfactory results.

Floor Coverings

By Noble Foster Hoggson

FLOOR coverings, to be effective, are dependent upon the relationship they bear to the general scheme of decoration. Because of their diversity in color, size, material and design, they are the first important considerations in the attainment of the keynote of house-furnishing harmony.

In the successful building of an interior color scheme, the floor establishes the foundation. Whenever possible, the color scheme of the floor coverings should be studied in conjunction with the color-finish of the woodwork, walls and ceilings, and the relationship of these factors should be thoroughly established before the general furnishings are determined.

The texture bears an equally important part to the color and design, for upon the length of the pile and closeness of the weave the utility of the covering is dependent. For instance, the finely-woven Tabriz or Sehna rug, which would be suitable for the drawing-room, would not be appropriate in the more heavily furnished rooms where they would be subjected to rougher treatment.

Beginning with the hall, — the first room the visitor enters, — a variety of floor coverings may be used. For the large, square hall the Görevans of Persia, in rich mahogany, green and wood tones, lend themselves most readily to a treatment which is at once simple and dignified. For the long hall, the Bijar, with its heavy close texture, impervious to wear, in rich crimson and blue tones, furnishes an ideal treatment when Oriental effects are desired.

For quieter effects the antique Iran rugs in the old Herati, Feraghan and Saraband patterns, characteristic of Persia, are best adapted. Many of these are still coming to this country and among them are occasionally found rare antiques which are worthy of places in collections.

For the hall of unusual size or shape specially made rugs may be secured. The best of these are made in Austria, Scotland, the Orient and in this country. As they may be made in exactly the right sizes, colorings and designs, to suit all requirements and at a range of prices, proportionate to the closeness of their weave and the fineness of their design, these rugs often supply a demand that would be difficult, if not impossible, to fill in any other way.

The room second in importance is the drawing-room. It generally demands floor coverings of great delicacy in coloring, design and texture. Among the Oriental rugs the Kermanshah and Tabriz most readily meet these requirements.

In conforming to period decoration, the Aubusson and Savonnerie rugs produce the best results. Other forms of treatment involve the use of the Amritsar rugs of India, or the hand-tufted weaves of Europe and the fine machine-made products of the looms of Scotland. The latter may be made in any color and design.

The dining-room often allows an unlimited scope in treatment. The Görevans and other weaves of Persian production may be obtained in adaptable designs and colorings; on account of their short pile (which allows the chairs to be moved easily) and because of their durability, they are in many cases the most desirable. For dining-rooms of unusual shape, special hand-tufted rugs of an Oriental design and of any coloring may be made.

The floor coverings of the library or living-room receive more wear than those of any other room in the house. For this reason they should be durable. Of the rugs of the Orient, the Oushak of Turkey and the India rugs are most suitable. Some very fine effects are often obtained by the use of the hand-tufted European weaves in plain colors, with borders in self-tone. This room gives opportunities also for the use of various small rugs, which, in their odd designs and beautiful colorings, express the poetry, sentiment and folk-lore of the Orient. Among these are the Kabistan, Moussoul, Beloudj, Kazak and the well-known Bokhara.

For the bedroom the scheme of decoration should be primarily restful. The fine patterned rugs of close texture are always most satisfactory. The Anatolians, Kirmans, Sehnas and Shiraz furnish possibilities. The machine-woven carpetings made in one piece in plain colors, with shaded border, prove very effective as a basis for an interesting color scheme for a bedroom. Often an entire bedroom story has been successfully treated by using the above mentioned plain colored coverings in the same color throughout. For this scheme an almost neutral tone is selected, perhaps a sage or a moss green, which will lend itself to the decorations of the walls and ceilings in the various rooms.

Small rugs of washable cotton, Leamington-Axminster or English mohair, which are made in all colors, and any design that might be desired, are the most serviceable types of rugs for the bathroom, compressed cork flooring laid in small squares is being used in place of tiling by those who object to the coldness of the tile floor.

The proper treatment of the butler's pantry floor is often overlooked, although this is one of the most important floors of the house. When not tiled, the nonpareil cork floors, linoleums, (both inlaid and plain), composition floorings or interlocking rubber tiling are not only the most serviceable but the most hygienic. Carpet runners are often necessary to soften the sound of footsteps where the tiling is used.

By far the most effective flooring for kitchens, and one which has been very little used thus far for this purpose, is the Welsh quarry tile. This will not absorb grease, and it makes a splendid kitchen floor cover both because of its appearance and cleanliness. Hand-woven Japanese husk mats may be used in front of the range and sink. Composition flooring of several different makes is also used with great success in the kitchen. The rubber tile flooring, on account of its absorption of grease, is unpractical. As a covering to a good wood floor, heavy linoleum furnishes, without doubt, the best surface.

To the average layman unacquainted with the real values of rugs and carpets and unfamiliar with their proper uses, many coverings of inferior quality are offered, particularly at the auction sales held by unknown and unreliable concerns. For this reason excessive prices are sometimes paid for rugs whose appearance is made to deceive the average purchaser. Occasionally a good specimen is picked up at a reasonable price, although this is a rarity and the chances are that the age, color or design will not fulfill the requirements when the rug is placed in the decorative scheme. In the choice of rugs the purchaser should rely upon the judgment of some one who is acquainted with the subject and thus avoid much of the dissatisfaction which often results from unwise selection.



A Modern English Lych Gate

Being a Beautiful and Useful Entrance to a Churchyard

PARKER in his Glossary says that a *lych gate* is "a shed over the entrance of a churchyard, beneath which the bearers sometimes paused when bringing in a corpse, or lich, for interment," and it is hardly possible to improve upon this definition.



The Lych Gate from the Village Street

We can only demur to the word "shed" when it is used to describe those delightful examples which have come down to us from mediæval times, placed, as most of them are, in a setting of fine old yews and moss-grown headstones with a venerable church for background. Many of the best of these lych gates were ruthlessly destroyed in the past to save a few shillings' outlay on necessary repair, and some again have been replaced during the restoration mania of the last century by new gates whose destruction could be looked upon without regret.

Thus it is that one cordially welcomes so excellent a piece of work as the new lych gate at Bolney in Sussex which has just been built for a memorial of the late Mr. Henry Huth and his wife. Mr. E. Turner Powell is the architect, and he has produced a beautiful gate because he has been willing to think out his design and deal with his materials in the spirit of the old work.

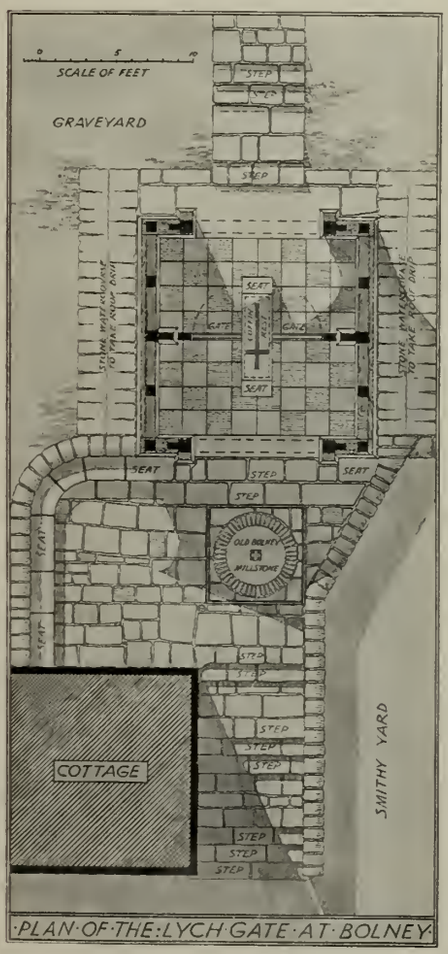
Apart from the fact of a "coffin or resting stone," by no means invariably present in old examples, forming the central feature, there is no inconsiderable interest in the manner in which the scheme has been carried out. Owing to the churchyard being several feet above the level of the village street, access has to be obtained up a flight of old stone steps about seven feet wide and between cottages on the one side and the village forge on the other. To overcome also in some degree the sharp gradient of the pathway leading to the church the lych gate is set back some fourteen feet from the top of the steps and an enclosed piazza laid out having the present boundary of the churchyard and the garden of the forge on one side, upon which a dwarf stone wall has been built. On the opposite side



A View from the Churchyard

is a similar wall with seats for the villagers, and here the gossip can tell her tales and the early comer rest awhile. From the piazza three steps go up into the gate, which measures twelve feet nine inches square, and passing through the wickets on either side of the resting stone a farther flight of three steps leads on to the church path

Besides the simple and dignified design and the good workmanship a special interest attaches to the building owing to the bulk of the material being local or at any rate of the county. The Sussex oak, so plentiful that Kipling says it is called the "Sussex weed," comes from Three Bridges, a few miles off, and the timbers, which are very massive, are worked, pegged and put together in the old manner. The roof is covered with Horsham stone slates or "healing," and the walls forming the base of the structure, the resting stone and seats at either end and the dwarf walling are of Sussex marble stone brought from quarries near by.



PLAN OF THE LYCH GATE AT BOLNEY


A View from the Villagers' Seat in the Enclosure

The piazza is paved with stone slabs, in the center of which, and bordered by a ring of red bricks, a millstone from the old Bolney mill is inserted, the spindle hole being filled up with a cross in marble stone and red tiles on edge, while the gate itself is floored with alternate squares of York stone and marble stone brought to a smooth face.

The resting stone is one slab of marble stone polished with an inlaid cross of red roofing tiles on edge in the center.

The admirable nature of this little structure is due not only to skillful use of an awkward site, but to a reverent and sympathetic feeling for any traditional elements in the older English work. M. B.

The proposed National Highway from Chicago to New York is going forward, according to a report that the engineers have surveyed the route as far eastward as Toledo and are pushing on toward Cleveland. Thus the road is making its way contrary to the traditional course of the star of empire. Automobile interests active in the project declare it to be a question of but a few years before farmers will carry their produce to market in automobiles, and that good roads built by the government must be now urged by all the arguments heretofore expended on reluctant states. The Chicago promoters of this highway claim to have the support of at least two United States Senators, and they say that Congress will be asked to appropriate $20,000,000 for the construction of the highway.

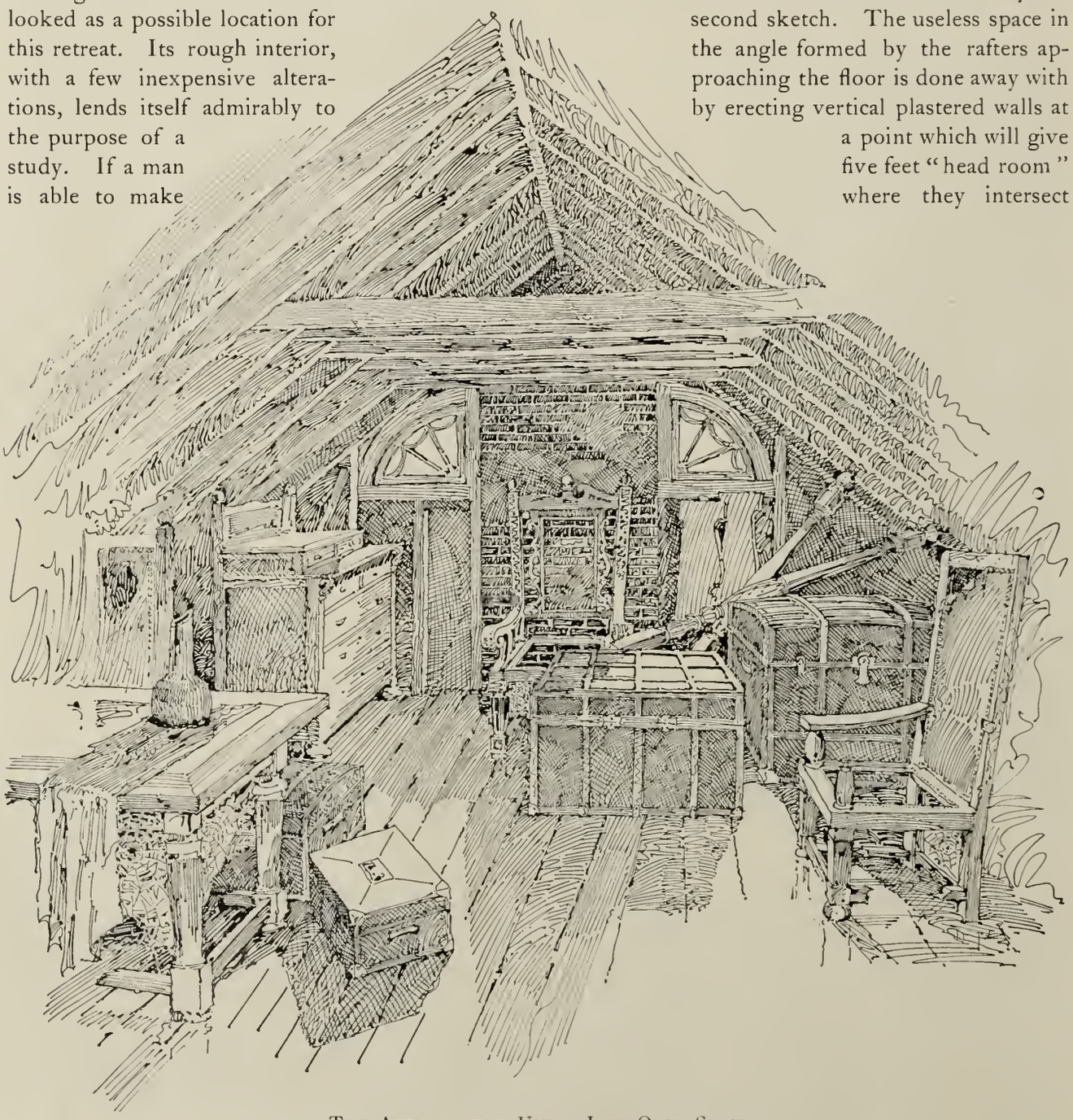
Making Use of the Attic — Another Suggestion

By Charles C. Grant, Architect

A SMALL house is planned, the most needed rooms arranged, when of a sudden it is discovered there is no place for a study. And to many a man a study is a necessity. It is a personal sanctum, where he may have his papers and books and pipe, where he may drop ashes on the floor and no tidying hands (God bless them) offend by so neatly arranging his belongings that nothing can be found. The attic has been overlooked as a possible location for this retreat. Its rough interior, with a few inexpensive alterations, lends itself admirably to the purpose of a study. If a man is able to make these alterations himself the room has an added interest for him.

The first sketch shows a typical portion of many attics, — an interior of a gable end with a central chimney and two segmental windows. To alter this into a picturesque and useful part of the house would not mean a very great outlay, especially if planned before the house is completed.

A scheme for such alteration is shown by the second sketch. The useless space in the angle formed by the rafters approaching the floor is done away with by erecting vertical plastered walls at a point which will give five feet "head room" where they intersect



The Attic as the Usual Left-Over Space

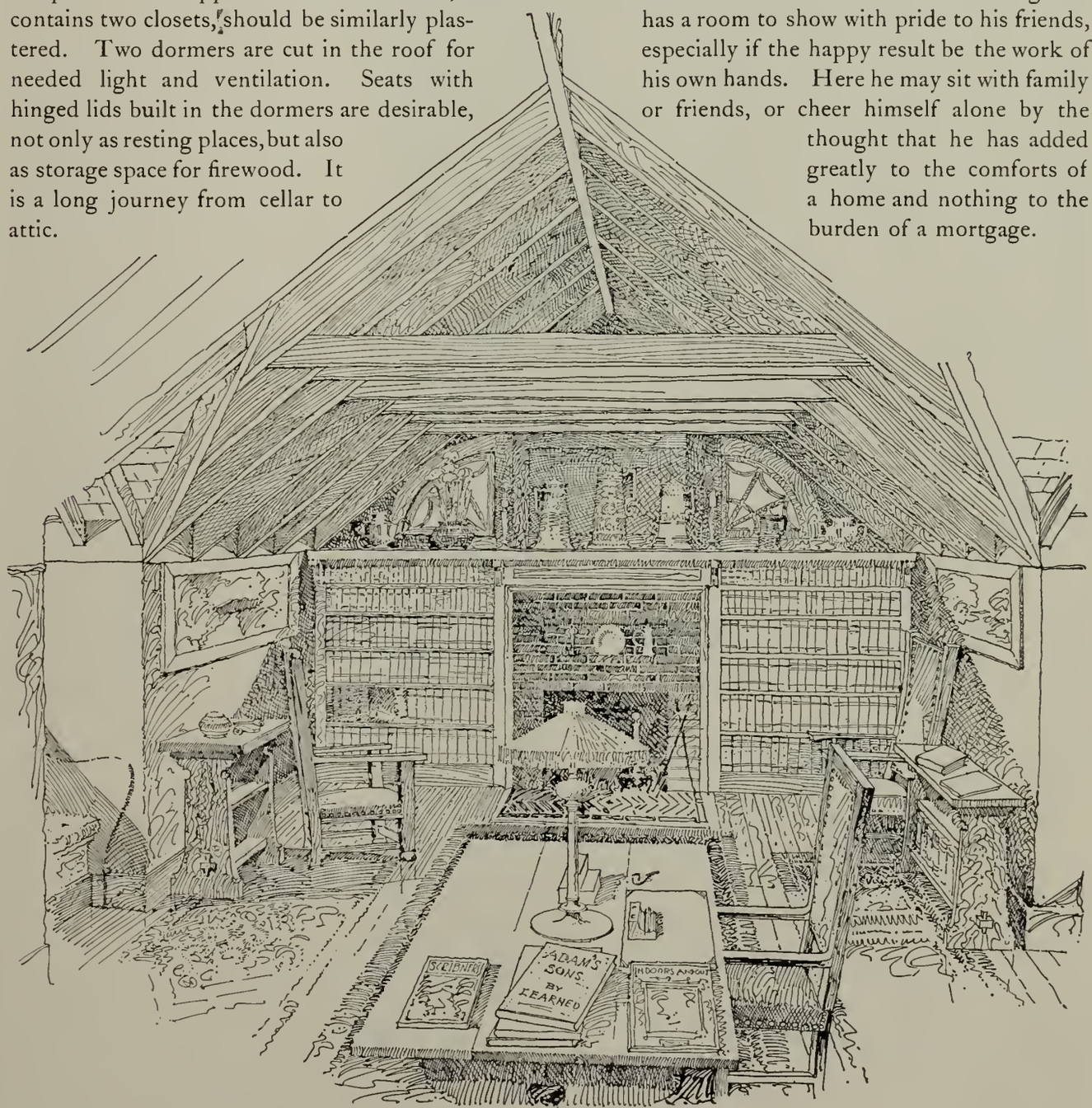
the rafters. Rough "sand-finished" plaster for the walls is suggested. A plain board inserted between the rafters against these walls would make a finish between them and the sloping roof. The rough rafters, the collar-beams, the shingles and shingling lath should be left exposed, but should have a coat of stain. What a resting place for fishing poles the collar-beams would be, and what decoration could be carved or wrought by hot iron in the rough woodwork!

A simple fireplace of rough red brick flanked by bookshelves is added to the gable end. The triangle over the mantel is plastered clear up to the peak. The opposite end of the room, which contains two closets, should be similarly plastered. Two dormers are cut in the roof for needed light and ventilation. Seats with hinged lids built in the dormers are desirable, not only as resting places, but also as storage space for firewood. It is a long journey from cellar to attic.

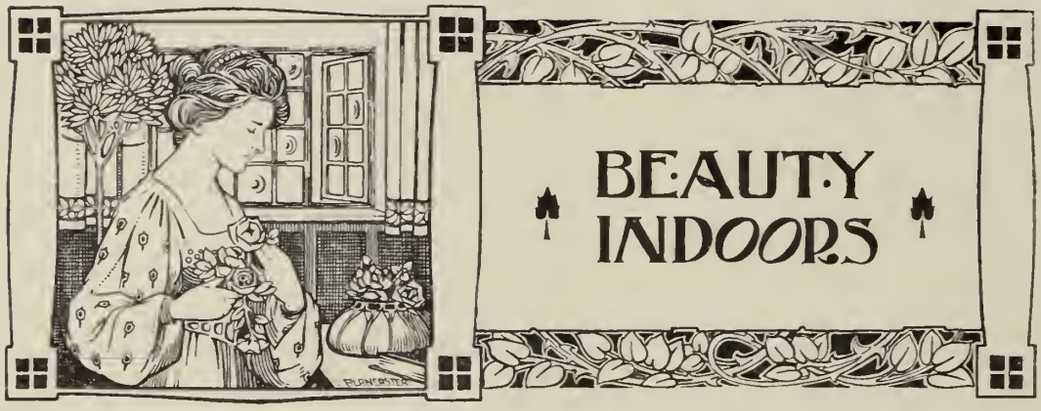
Cypress is an excellent and inexpensive wood to use for finishing a room of this character. It lends itself to the use of stain, which brings out the grain in a pleasing way. A good floor of matched yellow pine or maple, laid over the rough flooring of the attic, completes our alteration.

Of many color schemes suggesting themselves varying tones of brown claim precedence. A deep yellowish brown is well for the general woodwork, a lighter shade should be applied to rafters, collar beams, shingles and shingling lath, and a light tint should color the plaster.

When all has been done the home-loving man has a room to show with pride to his friends, especially if the happy result be the work of his own hands. Here he may sit with family or friends, or cheer himself alone by the thought that he has added greatly to the comforts of a home and nothing to the burden of a mortgage.



THE ATTIC DESIGNED AS A COSY DEN



SUNSHINE is the best decorator. The more of it we have in a house the larger the rooms seem; the warmer the colors, the heartier the spirit of the home. Then why use such window hangings as appear in every conventional house? Who has not some time found the head of the house stretched out comfortably among his Sunday papers with every "shade" rolled out of sight and the curtains pulled aside, held by the nearest picture frames? It is a masculine privilege to abolish window hangings on occasions, to rail at "petticoats" on lamps and mantels, to declare that window frames and fine moldings were made to be seen and not covered with ruffled curtains!

"Petticoats" have gone from most Houses, and many windows now have thin curtains, but only recently I saw a photographic illustration of a perfect dining-room, designed by a well known architect, with those disguising ruffles across the top of the window frame and curtains entirely covering the dainty moldings at the side. A thin muslin curtain the color of the woodwork, sliding on a brass rod *within* the window "reveal," answers every purpose of the rolling shade. If necessary for the color effect in the room or to keep out strong sunlight on occasions, a thicker curtain of the darkest tone in the walls, hung also within the reveal, will answer. If the window hangings are kept *within* the architectural frame of the window and back of the surface of the wall, more will be gained for the feeling of spaciousness and for architectural dignity than by any other one furnishing I know.

Our Passion for the Antique, which leads us to import so lavishly from the European collections of furniture and wall hangings, the tapestry maker assiduously studies; and he caters to it when he produces on his modern looms the same effects of faded, but softened color tones which appear in ancient weaves now worn and battered. The defects are reproduced with the same faithfulness to the model which the Japanese craftsman is said to have shown when he turned out a clay pipe with a crack in it.

The Popularity of the Plain Furniture, which here we call the Mission style, is having its parallel in Europe and especially Germany, but over there it is a less heavy type though it preserves the straight lines. The best of it is after the design of Biedermeier, whose work as a decorator a half century ago has become classic.

Tiffany Art Glass is having its rare color harmonies copied in some beautiful fabrics; and some linen tapestry, which through mercerizing reproduces the glassiness as well as the colors, may now form the portières, the chair covering or the table cloth where the glow of a favrile lamp or a collection of bric-a-brac make this beautiful glass the central color note of the room.

Beamed Ceilings in their decoration give some latitude for affecting the apparent height of a room. If the beams themselves are left plain and only the panels between them decorated, the ceiling will appear higher than if the reverse be done.

A Bed Within an Alcove made to fit it and hung with curtains is a tradition of northern Europe as old as the peasantry itself. Nor is it to be discarded to-day. From the sanitary point of view it has objections; but it is the first step toward making the winter bedroom not only habitable but artistic. A bed in itself is not usually a beautiful thing, and the manner in which it juts out from the wall of the average small room, making the remaining space merely a U-shaped promenade, is the despair of one trying to arrange the bedroom attractively. A partition

seven feet high may be built across one end of the room, a clothes-press made to occupy half of it, the remainder to accommodate the bed. A window nearby supplies the light and air that insures cleanliness. In one room I know the bed is made to roll out into the room for the morning airing.

In a Small House the less the walls are cut up and subdivided the better. On the contrary, everything should be done to increase the apparent amount of wall surface. Door trims, or architraves, should be made narrow (2½ inches or less, and as for window trims, there will come a time when we shall laugh at them. Wherever the thickness of the wall permits it, the interior plaster surface should continue into the window jamb, and as far as the window frame itself. This encloses the window hangings beautifully. Thus the wall appears more expansive and the window is treated as an aperture in the wall. This it really is. Why not admit the fact? The sooner the practice dies out of framing windows as if they were pictures the better.

A Photograph made to Play the Part of Tapestry is seen in the interior of a garden house, where the space over a fireplace presents the problem of filling it with the care befitting the importance of a part of a room to which all else leads. In this case the panel is so close to the fireplace that there is danger from smoke if a costly tapestry or painting be inserted. What has been done is to fill it with an enlarged photographic copy of an Italian Renaissance painting. This has been printed in gray bromide tone on rough paper, and an artist has set himself the light task of tinting the picture by water color in a few low tones. The effect is admirable, and one must examine closely to learn that the fine effect of the whole chimney-piece has been obtained by so simple and inexpensive a means.

Gray in several shades is noted in the new tapestries. It is a vogue of a few seasons past. The grays appear to good advantage when used



A Photograph made to Play the Part of Tapestry



A Child's Wardrobe

with warmer tones. Observe the color scale of some rare Gobelin where gray is seen, and note the harmony of peach color and soft greens. It is beautiful and worth the careful study of those who would employ grays whether for sidewalls or furniture.

A Child's Wardrobe. — Closet fittings, now so elaborately devised with every sort of convenience for the adult, include as well an especial provision for the youngster, and the small person's chamber is not complete without the wardrobe, which is simply but effectively modeled on the quaint outlines of the Mission furniture. The equipment is quite distinct from what would be employed for an adult, but the needs are different, for little suits and dresses are laid away instead of hung up, so a group of trays are arranged for this use. There are compartments at the top for hats, and below for shoes and rubbers, while space yet remains for a stray toy or two which must needs be handy at bedtime, and for all these commodities there is good capacity, for the wardrobe stands sixty inches and has a width of thirty-three, while the depth of trays and compartments is sixteen inches. This is not an ungraceful piece of furniture when it is open, and closed, its handsome paneling has the beauty of the fumed oak products of the artist craftsman. The example illustrated was designed by Mr. Gustav Stickley.

Lighting the Dinner Table is a matter of such importance that the hostess should study it with as much care as a theatrical manager does the staging of a scene in a play. The first effect to be secured is that on entering the dining-room the decorated table shall be the conspicuous object and center of attraction. This means that the lights should be concentrated. Every part of the white cloth should be radiant, and yet the guests' eyes must be shaded. If this is properly achieved the result is doubly effective, for at the same time the serving table and the pantry door are thrown into appropriate shadow.

Thanksgiving with its homecoming, reminds us of a service which the Arts and Crafts people have undertaken in the making over into beautiful, graceful forms of the old family silver. Much worn now and perhaps never beautiful in its form, the sentiment which clings to these objects is not lost, while it is surely more appropriately typified by the graceful outlines which an artist in silver working is able to produce. His offering to do so has attracted much attention, and the crafters' shop at Wellesley Hills, Mass., has performed such service for families in various parts of the United States.

Books on Shelves may be seriously injured if packed too tightly. When quickly pulled out for use, the top of the back is apt to come off. Moreover, the constant pressure, if too great, tends to loosen the whole back in time and the friction in putting upon and taking from the shelf mars the covers. On the other hand, a reasonable amount of lateral pressure is necessary. If placed on the shelves too loosely, the leaves tend to open and admit dust, dampness and consequent mildew. In the case of heavy volumes the weight of the leaves will be found resting on the shelves if the books are placed too loosely. This is likely to make the backs concave. Badly painted shelves are another source of injury to books. Care should be taken when paint or varnish is used, that the surface be perfectly smooth, hard and dry when the books are put in place, and that the surface will remain so during variation of temperature or humidity.

The Home Grounds

Fall Work in the Garden is destructive rather than creative — if one excepts the planting of bulbs and hardy perennials which may fitly engage attention at this time.

The annual plants which were consigned to the earth with so many hopes and anticipations must now be ruthlessly torn up and consigned to the compost heap. Nothing that is unkempt or disfiguring should be allowed to remain in the garden over winter. Nothing so accentuates the winter's bleakness and rigor as these relics of the summer's annual garden, so they should be removed and the beds placed in order for the spring awakening.

Many perennials may, at this time, be taken up and divided and reset. This will save time in the spring when time is at a premium. Vines which have succumbed to the frost should be removed from cords and trellises and not left to swing and beat in the wind a mute protest, like some mouldering corpse by the wayside.

Fences may with profit be overhauled and all loose posts tamped down firmly into the earth or, if necessary, renewed. Fences and outbuildings, which at the beginning of winter seemed in fairly good condition, will often yield to a severe snow storm and entail much expense which a little forethought in the fall would have prevented.

The Sash of Hot-Beds or cold frames which are to be used for the storing of plants during the winter should be reglazed wherever necessary. A coat of paint will not only preserve the sash, but also close up many sources of cold air. Where muslin covers are used in place of sash they should be given a fresh coat of oil that they may be securely water and weather tight.

It will be well to keep

A Sharp Lookout for Insect Enemies and their chrysalids while the general clearing up is in progress. These will be found in the freshly turned earth, under the siding of the house, the doorsteps and on the undersides of boards. The cut-worm, too, will be met with along the edges of the board and cement walks, in the grass along the flower beds and in the beds themselves. Few, if any, of early spring-set plants are free from his depredations, and it is by no means uncommon to have to replace tomatoes, cauliflowers and cabbages the next day after planting, owing to the ravages of this pest. For this reason every worm destroyed now is so much gained in the protection of the summer garden.

If no rubbish is left on the ground, in paths and in fence corners for the various insects to harbor under, there will be a notable falling off in the supply the following year.

Bulbs for Fall Planting may be set any time after the first frost. Usually this will be the latter part of September and may continue up to Christmas, according to the locality and the season. Of course the sooner the bulbs can be got into the ground after they are offered by the florists the better, as they have usually been for some time dormant and are ready to begin making roots for next season's growth, and upon the vigor of this growth depends in a large measure the floresence of the coming year.

Most of the hardy bulbs will do well in the ordinary garden soil. Good, sandy loam, well enriched with old manure, is the most satisfactory, however, but in using manure it must be remembered that fresh manure is harmful. In the case of lilies even very old well-rotted manure should not come in contact with the bulbs.

The effect of tulips will be better if bulbs of the same color, height and time of blooming are planted together, or where two or more colors are set in the same bed, they should be arranged in some attractive geometrical pattern, each color by itself, and only colors which combine well being used.

Bulbs among Shrubbery.—One should establish here colonies of the camassia, the snowflake and the scilla Siberica, whose bright blue flowers in early spring are one of the sweetest of phases of the garden; these bloom at the same time as the crocus, are perfectly hardy and should be planted in generous quantities.

From Our Office Window

IT may only be our ignorance of the subject which gives us the courage to take issue with so eminent an authority as Dr. Linn Thomas, a surgeon who has been decorated by King Edward VII, and who is at present making a tour of the hospitals of the United States; but we do utterly disagree with him in some of his conclusions. Dr. Thomas states that in Great Britain no one who can afford to pay for an operation or for treatment, ever goes to a hospital; that he is almost invariably attended in his own home; while in America every one goes to the hospital, whether he be rich or poor. In this statement we agree with Dr. Thomas; but when he goes on to draw the following conclusions we think he is entirely wrong. He says:

> "I think this is attributable to the difference in the home life of the Briton and the American. In Great Britain a man owns his house or he is in most cases a vagrant. Apartment life is rare, and if a man pays rent for his home it is on the understanding that he will hold it year after year. There is little change of residence. Here the rule is quite the other way, and the families that do not move once a year or so are in the minority. In our country, therefore, a man feels an attachment for his home and does not want to be taken away. If he is to need attention he knows he will be best taken care of in his own well-ordered household. In America it is the other way in most cases. People feel little attachment for their homes. Members of the family are too driven and rushed to be burdened with the care of a long illness."

We believe the American realizes that no home that ever was built can possibly furnish the scientific and precise care which can be had in a first-class hospital. The very sentiment which must attach to the patient prevents his receiving as perfectly ordered care and attention from the members of his family, or from servants. We do not admit that the home spirit is lacking in this country. We deny absolutely that the American home is not, in equal circumstances, as well fitted for the care of the sick as any home in England or in any other country. We Americans are a commercial race, it is true, and we know how to buy as well as to sell. We buy the services of the hospital because it is the best, and our families stand ready to make such sacrifices as sentiment may cause by sending us to the best hospital of which they have any knowledge.

THE electric locomotive has come. The clouds of smoke and soot from steam propulsion, injuring property and deterring civic improvements, bid fair to break. The trial trip of the electric locomotive at the Grand Central Terminus was entirely satisfactory, the 100-ton machine conducting itself with speed, without shock or jolt, smoke, cinders or suffocating gases. It will relieve New York of the discomforts of the Park Avenue tunnel, and it is now likely that other electric locomotives elsewhere will bring many a "city beautiful" into realization. Railroads are the chief disfigurement of cities, and the transformation of one will make possible the transfiguration of the other.

THE birthday of a town is sometimes the birthday of a town's greatest son. Such is the case of Lichfield, England, the birthplace of Samuel Johnson. His 197th birthday was recently celebrated, when an august body of officials and guests placed a wreath on the statue of the famous lexicographer in the square and declared the house in which he was born open and free for the day. The customary supper was held in the evening at the Three Crowns Inn, the fare and surroundings being typical of the tavern of Dr. Johnson's days. The room was lighted with candles and the floor sanded, as in the eighteenth century. A great celebration of the bicentenary of the birth of Johnson is to be held in Lichfield in 1909.

THE extreme which the so-called "double deck" billboards have reached in Chicago can be judged by an ordinance introduced last month into the City Council. It limits the boards to twelve feet in height; the bottom must be two feet above the sidewalk level. It is also proposed to prohibit signs or billboards on buildings more than two stories in height and to require that boards on the roofs of buildings shall set four feet back from the inside of the front wall. A modest step to check the billboard men and their nuisance; but it is better than no step at all.

THE Actors' Club, whose weather vane we published last month, denies that it has protested against the adoption of the third rail.

BERLIN, too, is to have subways.



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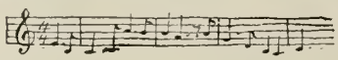
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Bullach Hall may be Reproduced

Georgia proposes to reproduce as its state building, at the Jamestown Exposition, the old Colonial "Bullach Hall," at Roswell, Ga. It was the birthplace of Martha Bullach, the mother of President Roosevelt, and he has expressed his hearty approval of the scheme. The beautiful old house was visited by the President a year ago. See INDOORS AND OUT, Dec., 1906.



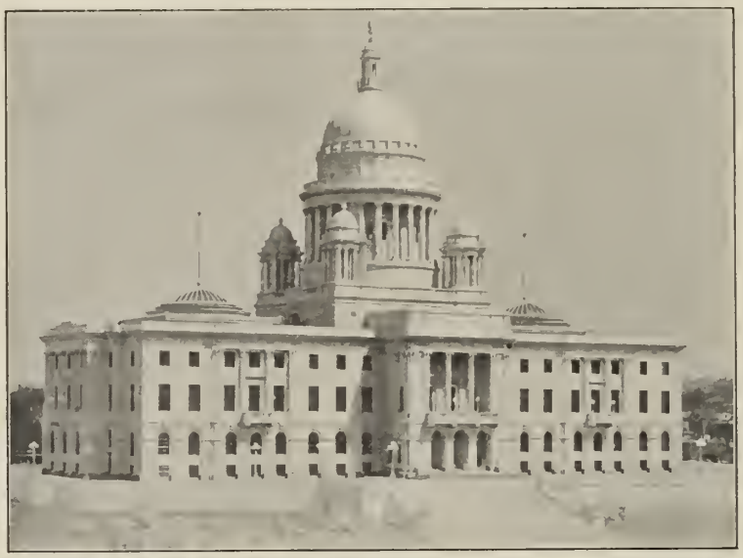
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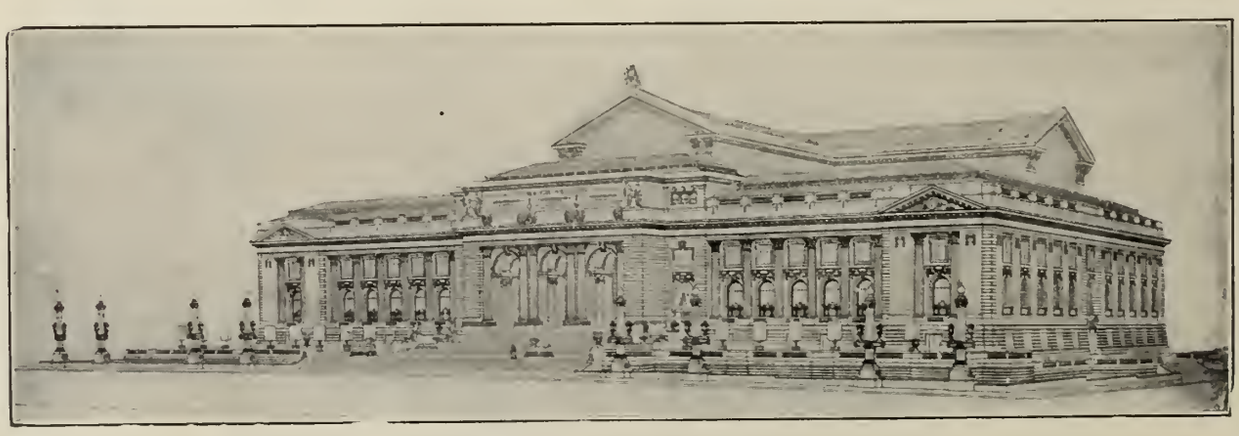
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Heidelberg Castle Threatened

ALL Germany is now excited over the condition of the Heidelberg Castle. For two years the question whether the "Otto Heinrich's" portion of it — the handsomest section — shall or shall not be taken down and rebuilt has aroused all Baden to the point where fraternal warfare seemed close at hand. Now the matter has lost its local significance and become an imperial issue. The newspapers everywhere have taken sides for or against. Expert after expert has been consulted, and one commission of architects after the other has had its say only to be overruled or controverted. So serious has the situation become that there is no little danger of the structure tumbling down before a decision can be reached. This is precisely what one party wants; but even the elements and time must not do their work without official sanction. Hence there has been an appeal to the highest tribunal. Everybody knows that the Kaiser is a great architect; is he not a world-renowned poet, musician, orator, general, designer of battleships, as well? The head of the state, therefore, is soon to settle the disputed point. — *New York Evening Post.*

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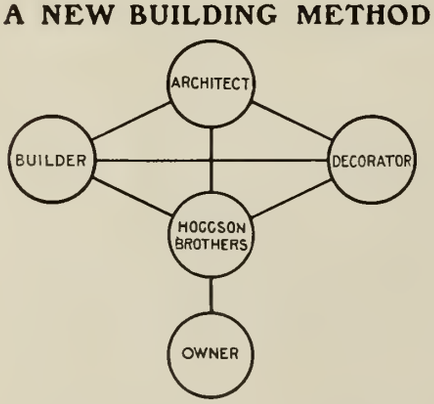
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Oxford and Electricity

THERE have been new buildings, new sports, new studies, even new ideals admitted to the life of the University of Oxford. A short while ago it was Rhodes scholars. Now it is electric trams. A tender has been accepted, and the work will, we suppose, begin at once. It may be objected that the tramways have nothing to do with the University; but that is a gross way of looking at the thing. They run down the middle of the street that is the backbone of the place, and by the doors of its most famous foundations. Their lines, which a hostile spirit might call a scratch on the fair face of the city, are beyond question a part of its appearance. The old horse-trams had acquired a look of the thirteenth century. One expected to find lichen growing upon them on a close examination. They only wanted stained glass in the windows. But can anything make an electric tram, whether it be the overhead wire or the conduit system that is employed, look otherwise than boisterously modern. If anything can, Oxford can. We shall see.—*The Daily News.*

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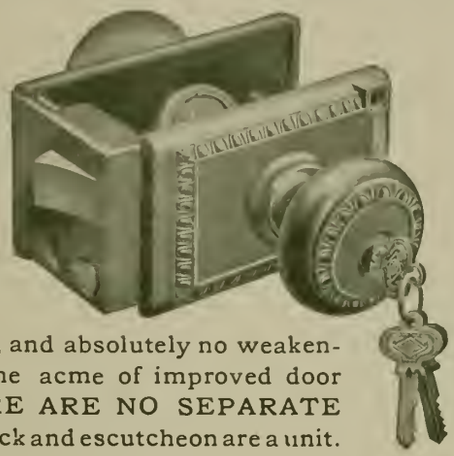
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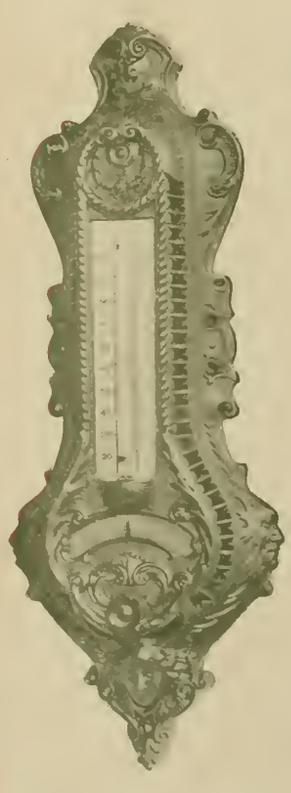
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THE UNIVERSITY OF VIRGINIA

INDOORS AND OUT

DECEMBER 1906

Contents

THE UNIVERSITY OF VIRGINIA
By William Harrison Faulkner
19 Illustrations

A GENTLEMAN'S SHOOTING LODGE
For Holiday Sport and Recreation

THE ARCHITECT AS EVANGEL
By Burton Kline

A CEMENT HOUSE CONTAINING A GARAGE
With Pictures and Plans

CONVENIENCE IN THE PANTRY
Unusual Illustrations

FIREPLACE MOTTOES

THE DRAWING-ROOM AS IT SHOULD BE

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A City of Philosophers

In Johnson's time, if we may believe Boswell, very little business appeared to be going forward in Lichfield. "I found, however," continues the garrulous biographer, "two strange manufactures for so inland a place, sail-cloth and streamers for ships; and I observed them making some saddle-cloths and dressing sheepskins; but, upon the whole, the busy hand of industry seemed to be quite slackened. 'Surely, sir (said I), you are an idle set of people.'

"'Sir (said Johnson), we are a city of philosophers, — we work with our heads.'"

The Beautiful Automobile

A discussion now raging concerns the possibility of making the automobile beautiful. Suggestions are made that the form of the automobile be disguised, to further conceal its working parts; that it be given various "ideal" shapes; that it be adorned with figureheads or emblazoned with heraldic emblems.

Trouble seems to arise from the varying and imperfect concepts of what constitute "beauty" — a thing which even the greatest philosophers have never quite defined. However, in a general way Ruskin's law is a pretty good working hypothesis. He said, in effect, "that thing is beautiful which gives evidence of being able to efficiently and easily perform the function for which it was created."

According to this definition the automobile is rapidly becoming beautiful. Its "lines" denote strength, speed, endurance — the qualities that are aimed at in its construction. Its ideal is power, and the nearer it comes to the expression of that ideal the nearer it approaches absolute beauty.

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Incidentally, it must express opulence, comfort, convenience — it is the vehicle of the rich — and this it does in its big rubber tires and its gorgeous trappings.

A certain frowning grimness is becoming to it, as being an engine akin to Juggernaut. The graceful contours of a yacht would be out of place in an automobile. — *St. Louis Globe-Democrat.*



The Editor's Yule-Log

THE Managing Editor will insist, now that tardy winter has at last overtaken us, upon having a wood fire in this room. We don't need the heat and we tremble when we think of the inevitable conclusions to be drawn by our readers as to the kind of hot-air that will emanate from the fireplace, but the Managing Editor will have it that better ideas will radiate from the logs than from the radiator.

¶ After all, he is right. Nothing in this life, let us not consider the next in this connection, is so productive of that spirit of genial sociability and cordial friendliness as the glow of a wood fire. We want that spirit to enter in to our feelings for and relationship with our readers and into their feelings for and relationship with us.

¶ We, of the staff, are trying our level best to please you all in everything we do. You will read INDOORS AND OUT because you like it; you will like it because there will be articles in its make-up that will please and interest you; and it is our duty to learn to give you what pleases you best.

¶ You, upon your part, can aid by indicating to us what articles are most interesting to you, by suggesting new lines of thought, by asking frankly for that which you want and we can give you our hands upon it that in the coming year you shall find in this publication more and more of those articles that interest you most, dressed in their most bright and pleasing form.

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All Sports, indoors and out, closely allied to the Home, will be featured. The well-known games and many new to our readers will be illustrated and described.

Mural Art and the Fine Arts, as related to homes and public buildings, will form a new Department showing artistic methods of Art Embellishment as applied to the exterior and interior.

Gardening and Planting will find timely expression in each issue. These articles, written by those who know whereof they speak, will be localized, to indicate in what part of the country the reader is to be aided by them. Gardens, formal and informal, modern and old-fashioned, large and small, will be shown at their best, and those delightful adjuncts to the home, conservatories, or indoor-winter-gardens, will not be neglected.

Interiors will be shown in great variety. The most charming and practical arrangement of Drawing-rooms, Dining and Living Rooms, Chambers, Dens, Nurseries, Libraries, Sun-parlors, Smoking-rooms, Billiard and Game Rooms, Gymnasiums, Kitchens, Pantries, Laundries, Bathrooms, every nook and corner, will be illustrated by means of the best examples. Novel and unique rooms specially designed for special purposes will be an interesting branch of this department.

The helpful departments for Gardener and Housekeeper will be broadened and improved. They will contain suggestions of the greatest practical value in surmounting all the many difficulties encountered by the Homemaker.

Civic and Federal Progress along our lines will be watched with care and exploited wherever true advancement is shown in improving Towns and Cities.

The Home is built. The Architect departs. The Husband's work is done. What of her whose duty and happiness it is to keep the Home, whose life is spent in and about the house, far more than is his who made it?

A Home without a feminine guardian of its comforts is no Home at all.

Our Women's Department will aim to make their burden lighter; to give all assistance that may be needed. Articles will be written by women who understand, so much better than any mere man, the serious meaning of housekeeping difficulties.

It is impossible to condense into a single page all our plans for the year. It would take an issue, in fact, it will take us twelve.

A few subjects taken at random. Country Clubs, Automobile Cruises, Travel, with picturesque landmarks to be found by the way, Country Estates with magnificent surroundings, Novel Ideas for home improvement never before suggested.

Most of all we shall show the small, well-designed house in town, suburb or country. Cottages and Bungalows in their most charming uses in the woods, by lake, or stream or sea.

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Contents for December

Vol. III 1906 No. 3

Inauguration Day at the University of Virginia . . Frontispiece

The University of Virginia . . . By William Harrison Faulkner 103 (*Illustrated*)

A Gentleman's Shooting Lodge . . . . . By M. B. 114 (*Illustrated*)

The Architect as Evangel . . . . . By Burton Kline 120

A Cement House Containing a Garage . . . . . 123 (*Illustrated*)

Convenience in the Pantry . . . . . By Esther Stone 127 (*Illustrated*)

Some Fireplace Mottoes . . . . By E. N. Vallandigham 133

The Drawing-Room as It should be . . By Andrew Kay Womrath 137 (*Illustrated*)

The Garden City Competition for Inexpensive Cottages . . . 144 (*Illustrated*)

How Oriental Rugs are sometimes Sold . . By Arthur Urbane Dilley 149 (*Illustrated*)

Christmas Presents for the House 154

Beauty Indoors . . . . . 155 (*Illustrated*)

From Our Office Window 156



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INAUGURATION DAY AT THE UNIVERSITY OF VIRGINIA

Indoors and Out

A Monthly Magazine devoted to the Beautifying of America chiefly by means of Architecture and the Arts Allied to it

Vol. III DECEMBER, 1906 No. 3

The University of Virginia

Thomas Jefferson, Architect

One of the Most Beautiful Groups of University Buildings in America, conceived by the great Statesman, Diplomat and United States President, and Designed by His Own Hand. The First American University to be given a General Plan determining the Sites of Future Buildings

By William Harrison Faulkner

IN the first buildings of our older American colleges beauty of architecture was little considered, and the attention of the founders seems to have been rather directed to utility alone. The pressing need of a home for the new institutions and the limited funds at the disposal of their governors determined an architectural type — if it may be called architectural — in which rapidity and ease of construction and economy were the ends sought and certainly attained. In addition to this, while domestic architecture early reached a high degree of beauty in the East and South, it must be remembered that until the beginning of the nineteenth century we had no large public buildings to serve as models of architectural form. These conditions combined to produce what may be called the typical early American college building, — a long, rectangular, three or four story brick structure, sometimes with a central wing forming the arms of a cross, but making no pretensions to architectural beauty or exterior ornament. Beauty of a sort such a building does possess, but only the beauty due to solidity of structure, to utility and to association with memories of the past.

If little attention was given to architectural beauty of the individual buildings, still less seems to have been directed to a general architectural scheme to which new buildings should conform in style and location. As the institutions grew, additional structures were added from time to time; too often, however, the new building was erected without reference to its surroundings, and represented in its type some short-lived fad in American architecture, hopelessly inharmonious with its sister structures. There was lacking a comprehensive but definite initial plan, which should guide future growth and determine the general architectural style of each building, as well as its position with reference both to other buildings and to some central structure.



Beneath Jefferson's Dome is the Library of the University

The need of such an initial plan seems to have



THE VISITOR'S FIRST GLIMPSE OF THE UNIVERSITY
In Approaching by the Main Road from Charlottesville

been generally realized only within the last thirty years, and many of the universities which have arisen during this period, following such a plan in their buildings, show a close approach to this architectural ideal of scheme and structure. This ideal is not limited to any one architectural style, but is governed by certain principles that underlie all architecture. The individual buildings must be not merely architecturally beautiful in themselves, but of a beauty consistent with each other. The same keynote must govern the whole melody, and the beauty of each structure be brought out by the contrast of similarity rather than dissimilarity. The general style of architecture that thus governs the whole scheme must be, moreover, one adapted to climate and natural surroundings,— as the mysterious gloom of Teutonic forests produced the Gothic, the transparent air and brilliant sunlight of Greece the clear cut column and calm serenity of the classic style,— and in keeping with its purposes, breathe a spirit of culture and learning. Finally, there must be a structural center, serving the eye and mind as a nucleus for architectural growth.

Most of the older American universities have had to contend, in conforming and re-forming their homes to such an architectural scheme, more or less successfully, with the difficulties already suggested. In only one was such a scheme conceived and adopted from its foundation.

Coincident with the plans for a state university, which occupied Thomas Jefferson's mind for the last twenty-five years of his life, had been his architectural scheme for the seat of the new institution. Amid the multitudinous interests and duties of his life Mr. Jefferson had found time for a wonderfully thorough study of the science and art of architecture. This study early bore fruit in the designing of his own home, "Monticello," and the plans for the residences of many of his friends, so that there is scarcely a mansion in the Piedmont section of Virginia, erected during the first quarter of the nineteenth century, that does not show his influence. The full result of his studies in architecture appears, however, in the group of buildings in which he domiciled the University of Virginia.

In his architectural studies Mr. Jefferson had early reached the conclusion that the classic style of architecture combines in the highest degree



THE ESPLANADES BESIDE THE ROTUNDA



THE MAIN STRUCTURE OF THE UNIVERSITY

A View from the Northeast

On this side of the Rotunda was formerly the "Annex," an architectural mistake destroyed by the fire of 1895



THE ROTUNDA, JEFFERSON'S PANTHEON, FROM THE NORTHWEST

From the shaded lawn at this point one of the best views of the structures is obtained.



A Professor's Residence

Terminating East Lawn and now occupied by the Dean of the Law School



The Colonnades and Pavilions of East Lawn

The low portions are Student Dormitories. Those of two stories are Professors' Residences. The walk at the second story level was devised by Jefferson so that the ladies of the professors' families could visit each other without descending to the lawns.



A General View of the Campus
Looking toward the Buildings recently erected and enclosing it

beauty with utility. It is not necessary to go into the processes by which he reached this conclusion; his mind was essentially clear and concrete, opposed to the mysticism and vagueness of Gothic architecture, or to useless ornamentation of any kind. To him simplicity and utility were indispensable to architectural beauty. Hence he naturally decided upon the classic style as best suited to his purposes. His idea of what university buildings should stand for, as well as his prevision of future growth, are clearly shown in a letter to Governor Nichols, in which he outlines his general plan for the university buildings. "I would strongly recommend," the letter says, "instead of one immense building, to have a small one for every professorship, arranged at proper distances around a square to admit of extension, connected by a piazza. This village form is preferable to a single great building for many reasons; and should the idea be approved, more may be said hereafter on the opportunity these small buildings will afford of exhibiting models in architecture of the purest forms of antiquity."



The Serpentine Walls
One of the Curiosities of the University
Designed by Jefferson for reasons never ascertained. They form the lanes leading from the Lawns to the Ranges

This, then, is the original conception underlying the architectural development of the University of Virginia,— an academical village, expanding from a common center, and showing in its individual parts a pleasing variety of consistency. The material for carrying out this conception Mr. Jefferson found ready to his hand in the fourth volume of Palladio's great sixteenth century work on architecture. This volume is devoted to descriptive drawings and plans of various examples of classic architecture then standing in Rome, and it was only necessary to combine these buildings into one homogeneous group. This conception and the completeness with which it was carried out constitute the initial architectural advantage of the Uni-



THE ARCADES ON WEST RANGE
The Low Structures contain Student Dormitories

versity of Virginia, a thorough understanding of which contributes much to an appreciation of its beauty.

The center of this academic village of Mr. Jefferson's is the great quadrangle to which he gave the name of the Lawn, a rectangle 1,000 by 300 feet, rising from south to north in three terraces, and to be enclosed on every side by the stately façades and white-columned porticoes of ancient Rome. As the visitor, ascending a broad stone stairway, reaches its southern and lowest terrace, what a vision meets his eye! Overhead a sky as blue as Italy's, around him a clear, transparent atmosphere permeated by the brilliant sunlight of Virginia, and before him, sweeping upward in three terraces, behind a double line of maples on either side of the green quadrangle, a line of white columns in the simple, calm and perfect beauty of classic art. At first the eye takes in no details, is conscious only of a vision of calm purity and strength; but soon, following to the end of the gleaming façades from terrace to terrace, it soars upward, and there, midway between the two long porticoes and linked with either by a balustraded terrace, rises another portico of stately Corinthian columns, supporting an ethereal dome — the Rotunda, Jefferson's Pantheon, the dominant note in the architectural symphony.



THE FAVERWEATHER GYMNASIUM
Peebles & Carpenter, Architects

This, the inmost citadel of the academic village, is a reproduction of the Pantheon, on a scale of one-third. And yet something more than a reproduction,



THE ARCADES ON EAST RANGE
The Low Structures contain Student Dormitories

for by placing it on the highest point of the group of buildings and having its two porticoes rise above arch and column supported terraces, the heavy look of the Pantheon has been avoided; the white dome seems to float rather than to rest on its supporting columns. Beneath this dome is the library of the university, and here, in the interior, the same ethereal effect has been attained. Above a circle of white Corinthian columns floats a miniature cloudless summer sky; behind the columns, in alcoved galleries, are the book-stacks; and the eye, glancing from alcove to alcove through the windows, catches sight of a panorama of serene colonnades outside, amid waving branches and green turf.

The Rotunda stands at the northern end of the Lawn, rising above balustraded esplanades extending from each side of its two porticoes. Looking from the portico of the south front one takes in the full beauty of the entire group of buildings. On the left-hand side of the great quadrangle extends the colonnade of East Lawn; that long line of low, white columns to the right, broken at regular intervals by higher classic porticoes, is West Lawn. The plan and general effect of each of these two colonnades is similar. Beginning on a line with the Rotunda portico, each side of the quadrangle is formed by five two-story buildings occupied as residences by the senior members of the faculty, each structure imitating some classic example of architecture as shown in Palladio's work. These "pavilions," as they are called, are connected with each other by one-story wings, in front of which runs a low Doric colonnade, connecting the porticoes of the pavilions. These one-story wings are student



THE UNIVERSITY HOSPITAL
To which a wing is now being added at the left
Paul J. Pelz, Architect



The Academic Building
Containing Cabell Hall, the Amphitheater of the University
McKim, Mead & White, Architects

dormitories. The southern end of the great quadrangle is formed by the Ionic portico of the Academic Building, while on each side of the same terrace stand sister buildings of the same style, all three designed in 1896 by McKim, Mead & White, who have mastered admirably the spirit of Mr. Jefferson's plans. This group of three buildings — the Academic Building, containing the auditorium for public exercises and the lecture-rooms of the college and the graduate department, the Physical Laboratory and the Mechanical Laboratory — is the only addition to the Lawn since Jefferson's day. At a distance of one hundred yards from the colonnades of East Lawn and West Lawn respectively, and parallel with them, extend the arcades of East and West Range, which in Mr. Jefferson's plan formed the outer boundaries of the university. Here the Doric columns of the lawns are replaced by sturdy Roman arches, — seeming somehow to mingle the monastic seclusion of mediævalism with the strong simplicity of antique Rome. The ranges are connected with the lawns by narrow lanes at regular intervals, bordered by serpentine walls, which, though only one brick thick, have stood the wind and weather of more than eighty years.

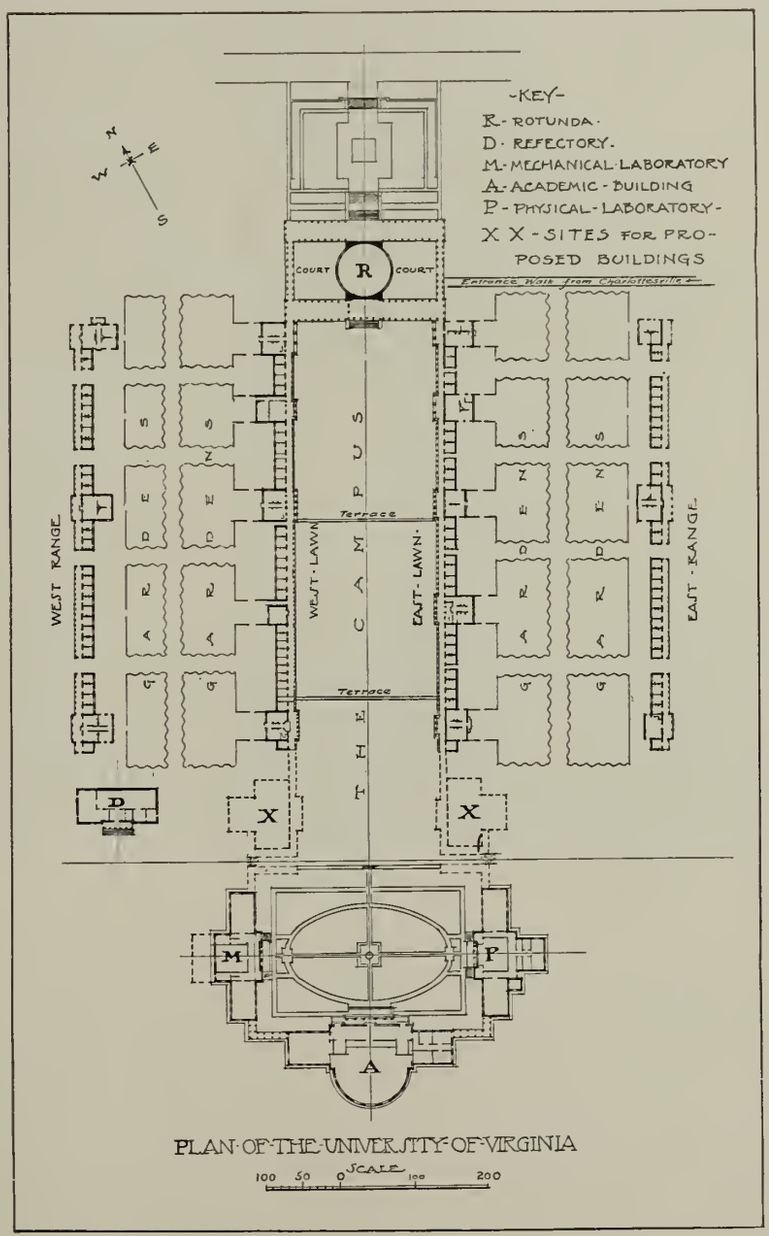
Comprehensive in scope and successful in execution as was the plan for this architectural group, quite as striking is the careful attention to architectural detail everywhere manifested. Mr. Jefferson's avowed purpose was to give to the students in his academical village examples of the best architecture of the ancients. Hence among the pavilions on the Lawn there is no monotony. Each pavilion on East Lawn has its sister structure facing it on West Lawn; but in each instance the two are of different classic types and there is no repetition. In pavilion I, for example, on West Lawn, the architecture is the Doric of Diocletian's Baths; facing it we have the Ionic of the Temple of Fortuna Virilis; both complete in every detail, even to the wreaths and cupids of the frieze. Farther down we find the Corinthian portico of Palladio standing over against Albano's Doric, again the



The Central Feature of the Rouss Physical Laboratory
Flanking the Academic Building and balanced by a structure opposite of the same design
McKim, Mead & White, Architects

Doric of Palladio faces the Corinthian of Diocletian's Baths; while the East and West Lawn colonnades end respectively with the Doric of the Theater of Marcellus and a variation of the Ionic of the Temple of Fortuna Virilis. And in each of these structures every detail of Roman architecture is carried out carefully and painstakingly, indicating how thoroughly the architect had mastered his subject.

The lawns and ranges, as planned by Mr. Jefferson, afforded a perfect nucleus for further architectural growth; but unfortunately Mr. Jefferson's successors in the control of the university were not students of architecture, and inevitably mistakes were made in the early additions to the original group of buildings. Within ten years after Jefferson's death there was "tacked on" to the north portico of the Rotunda a long rectangular building known as the "Annex." This building, not without architectural merit in itself, was still out of place and hopelessly weakened the stately beauty of Jefferson's Pantheon. Next, in the early eighties, were erected the Brookes Museum of Natural History and the University Chapel, east and west of the Rotunda respectively. The chapel is an excellent specimen of Norman Gothic, but out of place in its surroundings; the Brookes Museum of Natural History is a hopeless example of nondescript architecture, whose only hope of improvement would be total demolition. The first architectural mistake, the Annex, was wiped out by fire in 1895, carrying with it all of the original Rotunda except the massive walls.



Block Plan of the Main Group of University Buildings

Since this fire of 1895 no more mistakes in architecture have been made. The architects, Messrs. McKim, Mead & White, to whom the restoration and most of the additions since were entrusted, mastered thoroughly the building scheme of Mr. Jefferson and followed it closely. The Rotunda was restored without the Annex. It retains the former walls of Jefferson's structure, which were found to be sufficiently strong and in fit condition to receive the dome, requiring only that the top portion of the wall be reinforced with brickwork, upon which a masonry dome of the Guastavino type, double in form, was built, the outer shell conforming to the outlines of the exterior, and the inner, in harmony with the interior of the edifice. The great quadrangle of the Lawn was completed by three Ionic structures at its southern end, which had been left open by Mr. Jefferson. The Fayerweather Gymnasium, completed a year before the fire, is a pleasing example of the Corinthian style, and though at some distance from the central group of buildings has still its appropriate place in the scheme. The two latest additions to the university buildings, Madison Hall, the gift of Mrs. Dodge of New York City to the Young Men's Christian Association, completed in 1905, and the University Hospital, designed by Architect

Pelz of Washington and completed in 1904, both show the classic portico in keeping with their surroundings and indicate the lines to be followed in future growth. The hospital, facing East Range, will doubtless serve as the nucleus for a new group of buildings for the medical department, hitherto domiciled in detached structures, without architectural beauty, though fortunately not interfering with the total effect of the lawns and ranges. Besides this plans are already in the hands of Messrs. McKim, Mead & White for a president's mansion, a university commons and a large dormitory building, all to be designed and located with regard to Mr. Jefferson's original group.

Beneath these classic porticoes and serene colonnades goes on a student life somewhat more serious and mature in tone than in most of our American universities. The average age of the Virginia student is considerably greater than that of his northern brother; for since the Civil War a very large proportion of southern students have had to provide themselves with the means of study. The same cause, poverty, has produced also a striking simplicity of life, devoid of extravagance or ostentation. Finally, freedom of election in studies since the opening of the institution and the pledge system on examinations, evolved at a very early date in its history, have combined to emphasize the importance and responsibility of the individual. Hence in keeping with the strength, simple beauty and clear lines of classic architecture, the characteristics of student life in the University of Virginia may be summed up as earnestness, simplicity, individuality.

Undoubtedly the causes that have contributed most to produce this effect are the elective system in studies and the pledge system on examinations. The elective system has now become so general in American universities as to call for no explanation; the pledge system, which has done much more to give a distinctive tone to student life in the University of Virginia, is not so well understood.



THE NEW BUILDING OF THE Y. M. C. A.
Parish & Schroeder, Architects

The pledge or honor system, as it is generally known in those institutions where it is in force, originated in the university in 1839. During this session the faculty decided to abolish all espionage in holding written examinations and to trust to the collective sense of honor of the student body as a guaranty of fairness in the answers given. Under this plan each examinee certifies on his honor, in a written pledge attached to the examination paper, that he has neither given nor received assistance of any kind during the examination. Each class becomes in this way surety for each of its members. Violations of the pledge are dealt with by a court composed of the class presidents, and, in case of guilt, the offender is quickly notified that he must at once leave the university. The faculty has no jurisdiction in the matter, unless the culprit appeals from the student court, and in every case in which this has occurred the decision of the student judges has been sustained. Usually the first information of unfairness on examination which the administration receives is that Mr. Blank has been expelled for cheating on examination.

Intended originally to apply to examinations only, the spirit of this system has permeated the entire life of the university, and in the education of character has served as the elective system serves in the education of culture. The spirit of individual personal responsibility has affected the student's attitude toward his fellows as well as toward the faculty. As a result of the first, hazing is unknown at the University of Virginia; in the one attempt at it which has occurred within the past twenty years the offenders were so summarily dealt with by the stu-



"The Coronation of the 'Hot Feet'"
A typical student celebration at the University of Virginia

dent body that a repetition of the offence is not likely. In his relations with the faculty under the honor system the student possesses an amount of freedom unparalleled except in the German universities, but this freedom is rarely abused. Acts of vandalism, such as too often constitute undergraduate jokes, are practically unknown; the student realizes that he is an integral element in the academic government, and plays his part of *civis academicus* with dignity. He gives his opinion and frequently his advice on university matters freely and seriously, because he knows that in matters between him and the faculty his word is accepted implicitly, and that every student is considered a man of honor until and unless proved otherwise. Hence the freedom of intercourse and frequent personal intimacy between student and professor which is one of the most delightful characteristics of life in the institution.

With all his responsibility and earnestness the University of Virginia student is, however, much like his brothers, North, South, East and West. These stately porticoes and classic colonnades echo frequently to the sound of revelry by night; but the professor whose slumbers are thereby disturbed may, with a clear conscience, keep his head on the pillow, confident that however great the merriment may be, the university's property and the good name of the institution are in safe-keeping under the protection of the honor system.

AS the mud and slush of rural highways overflow his galoshes the enthusiast bewails the arrival of the season that ends outdoor sports and drives him to town. If thither he must go he longs to transfer indoors, if only for a few months, the genial hub-bub of the country-club piazza. But how? The "town-country" club must be formed. Chicago is considering one somewhat on the lines of the winter clubs of Milwaukee, Detroit and Cleveland.

A Gentleman's Shooting Lodge

For Holiday Sport and Relaxation away from the Toil and Moil of Cities

Designed by E. Turner Powell, F. R. I. B. A.

THE shooting-lodge, by what seems to be in England, at any rate, an almost invariable rule, has acquired an architectural character as much out of keeping with its surroundings as would appear possible for it to do.

Of course there are exceptions to prove this rule, but, like most country and farm buildings, and even cottages of modern construction, it has been its fate to have about it a singular lack of architectural, or any other than strictly utilitarian, qualities. In the first place, shooting-lodges are more often than not put to temporary use only, so that the minimum of expenditure is laid out on them on this account; then they are so often tucked away in inaccessible places that it is small wonder no one ever thought it worth while to trouble much about their design.

Hence it is, that in nine cases out of ten one is horrified to come across the bald, lonely and shut-up aspect of the place, here, perhaps, a tin box buried away in the woods, or there a rough looking barn perched in solitary state on its bleak and weather-beaten moor.



The Grounds of "Old Barn"

A. A Grass Walk of the Garden
B. Roses and Pergola
C. Looking out of the Plantation

Beyond the score of expense, why should not a shooting-lodge be made a good piece of architectural design, carefully thought out in relation to its environment and set in a planned garden howsoever small? Certainly, where gamekeepers live all the year round in fairly close proximity, the cost of upkeep could hardly be a deterrent to some more general attempt to improve these buildings. One can so easily picture to the mind all the possibilities for a charming little dwelling for the woods, not built of undressed logs with little or no architectural idea, but on a well-considered scheme of weather-boarding, based on the many excellent examples still to hand in Southern England of eighteenth century field and village cottages — or, for a ruder clime, something on the lines of the simple and sturdy Yorkshire farms with their gabled roofs of stone slabs and mullioned windows of coarse mill-stone grit.

As it now stands, "Old Barn" is, of



THE VERANDA OF "OLD BARN"
Overlooking a Parterre of the Garden



THE APPROACH FROM THE DRIVE

Two views of "Old Barn" which show how appropriately the Shooting-Lodge has been named. A new building so skillfully designed as to have all the charm and delight of an old landmark appears from any view-point of the grounds. Permanent materials adapted to receive gracefully the weather marks of Time, the low and rambling proportions, the few windows at the entrance and the many on the garden side make for external beauty and denote comfort within.

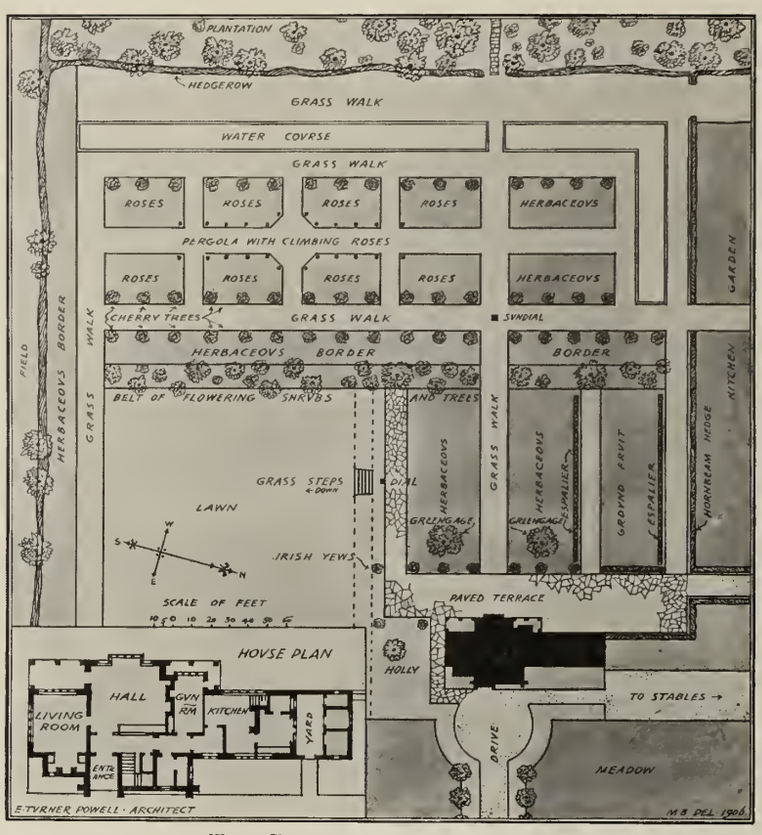


THE WEST FRONT FROM THE GRASS WALK
Of the Garden



CASEMENTS OF THE LIVING-ROOMS OPENING TO THE GARDEN AND THE WESTERN SUN

course, rather more than the orthodox lock-up lodge, for the owner has become so attached to his new property that he has done a great deal to make the place more like a small country seat, though the building itself remains exactly as it was originally planned for the purpose of a shooting-lodge. A large hall is provided to serve as common-room and this, though open to the staircase, is a cosy room well protected on the stairs' side by a high-backed settle of oak. The only other living-room is the adjoining one, where meals are taken, the whole of the rest of the ground floor being given up to gun and service rooms. The scheme is very compact and no doubt was also inexpensive.



THE PLAN OF THE PROPERTY

Showing the Ground Floor of the House and the relation of Grounds to Building

Mr. Powell, the architect, is a great believer in getting as much as possible of his material, either directly off the site, or at least, in the immediate neighborhood of his building, and to this end the fortunate existence of a bed of Sussex marble, a few yards from the spot selected for the house, came in very handily to further his views. This "winkle" stone is, when it can be obtained, for it is not abundant, a most admirable building material and lends itself freely to many uses. Here, the upper and less perfect beds have been used for paving the terraces, and even on the floors of some of the ground floor rooms. The outside walls, where not of brick, are built of blocks from the middle beds, roughly hammer-dressed, while the chimney-pieces throughout are formed of the best layers, rubbed and polished so as to bring out the marble-like character of the stone.

Among the other materials used, and of their treatment, note should be taken of the very effective plaster work both within and without, the surface being relieved in suitable places by different patterns and devices which give interest to the material without creating a feeling of uneasiness because one recognises at once that the thing has not been overdone.

The old stone "healing" upon the roof was taken from an old farmhouse near by. This sounds like a bad case of vandalism, but the facts are, that, owing to the great weight of these slabs, the old timbers of the farm roof were giving way, and to relieve them, the "healing" was about to be replaced with thin blue slates. What the owner did, therefore, was to offer to take over



THE SOUTHWEST END OF THE LODGE



THE LIVING-ROOM
Where Meals are Taken



THE LARGE HALL SERVING AS COMMON-ROOM
And Protected from the Stairs by a High-backed Settle of Oak

the "healing" and give red tiles in exchange, thus keeping at least one ugly blue slate roof out of the countryside.

It is in the garden that the scale of things has got rather beyond the limit possible to the ordinary shooting-lodge, for here is a lay-out fit for a much larger house, — it is clearly an all-the-year-round garden with orchard, kitchen ground and last, but not least, an ample farmery and stables.

If only by its example to prospective builders of shooting-lodges, Old Barn and its creators will have performed no mean service in demonstrating a new spirit for dealing with such buildings, but they also convey a lesson to all who love good architecture, that, however small may be the subjects of their effort, these, one and all, deserve to be thought out as regards both material and design with the same minuteness as has been lavished on this charming little dwelling.

M. B.

The Architect as Evangel

By Burton Kline

THE children that never are born! They would populate earth a dozen times over. It would ring with their laughter till Paradise paled in comparison. What smiles those children would have, what virtues and what brilliant careers! Mrs. Brown's boys are thought what bewitching little angels. But they are imps of darkness beside the fairy children who roam the dreams of Mrs. Ogden across the way, the Mrs. Ogden who watches the Brown boys through wet eyes, who has no children of her own and only wishes, and imagines children for herself that outdo the Browns in their every charm. The children that never come to be!

And the rarified dreams that never come true! And the beautiful plans that are never carried out — plans for regenerating mankind, for sweetening life, for lightening the labors of the oppressed, for all sorts of possible and impossible improvements to human existence. Abraham Lincoln designed the most outlandish contrivance imaginable for lifting river steamboats over shoal water. The beautiful dreams that never come true! They have embittered lives; or though they never came true, may have cheered their creators and sweetened their years through lifetimes of poverty or misconception. Thought fanatics or cranks, the heroic fools have lived happy in the company of their dreams for the improvement of the very people who scoffed and scorned. The dreams that never come true!

The houses that might adorn earth with their beauty, that surpass by a thousandfold the fairest that have come to brick and mortar, that rear their walls only in the heads of struggling draughtsmen. Or they reach paper, these fair buildings, and molder away there forever in the pitiful flatness of elevation or plan.

If you would feast your pity on such things, walk into the office of the young architect in the smaller country town. He lives and labors there, inland, removed, away from the larger places and the founts of intellectual stimulation. But his brain has been busy and the walls of his workshop are hung with perspectives — plans of pretty houses in neat Elizabethan cottage style — pretty little chapels in proper Gothic, rejected of the ever-faithless church committee — ambitious mansions in imitation of famous French chateaux. They are all admirable, they are all in the best taste; and "Why," you ask, "have such things never been built?" But listen.

"Now then, young feller, let me tell you what I want." The speaker is Mr. Drumgoogle, when he has thrown off his hat and coat and in his shirt sleeves has hauled up a chair in the architect's office. The office is a tiny affair, with two high windows that give off on the tin roof of the "block" adjoining. Itself it is on the top floor of a four-story wooden building in the heart of the boasted "business district" of a town of forty thousand.

"Now, then, let me tell you what I want. My wife's got the idea that our house ain't the right sort — 'taint big enough to suit. And I guess you know, young man, what women folks are, eh?" A nudge and wink point this innuendo against the opposite sex. "My wife's possessed to have a bigger place — something stylish. That's it. She wants something stylish."

So the young architect and Mr. Drumgoogle, principal retail grocer of the place, lay their heads together to formulate plans for a stylish house, that shall shield the Drumgoogle connection and gratify its female element. But the conversation has not proceeded long, nor have the plans gone far toward style, before the young architect detects in Mr. Drumgoogle a firm, distant, fearing and unalterable attitude toward art. . . . The young architect may have come from a good school. He has learning. He may have travelled. He may have intoxicated his soul with beholding the noblest attempts men have made to express themselves in mortar and stone. He himself has talent and the fever to create. He feels, very secretly, very privately, that he too, given the chance, might add some trifle to the store of the beautiful in buildings. His brain is a city of Taj Mahals. And there are only Drumgoogles about him who wish to build.

To this the young fellow has come when he decided to try his hand at his craft in the smaller town. It has taken courage, and there are not many of his kind. A very few of them every year leave their schools at graduation, to return perhaps to their native town, and there ply their trade. As much missionary in their way, as much explorer and evangel as was Pere Marquette or Lasalle, they have gone down into the low places of intellectual activity. They have gone down to carry the gospel of architecture to the people.

There, laughed at by the principal retail grocer, scowled at by the landlady, neglected by all but their creditors, they live the life of all creators, of all those whose business it is to think new things into existence. They fill their heads with dreams, and their business is to bring as many of these as they can to a real existence in the bright light of day. In the case of the young architect, the dreams that come through are often pitiably few! He places himself beside the butcher and grocer in the common struggle that all men, artist or butcher, fight through and call life. As butcher and grocer must puzzle and plan to make people approve their stock of meats and sugars above all other stocks, the creator of new beauties must struggle to make the butcher and grocer, the barber and banker, think that the beautiful houses of his dreams are the houses that all barbers and bankers should want. Only, the harder struggle that the architect and poet do have! There is a slightly wider range of opinion as to the worth of a plan or poem than there is over the worth of a cut of beef. And that much more difficult is life and success for the poor architect and poet.

The martyr life that the young architect must lead to bring his beautiful dreams to brick and stone and mortar! His building stones are his patrons' prejudices; his bricks are their awful desires and suggestions; and he lays them in a mortar of their ignorance. The heroes that such fellows are! You wonder that mortal has the courage to face what they face. Anybody, in a moment of exaltation, with regiments of comrades about to stimulate his nerve, with a nation to read the papers and applaud his exploit, anybody so urged can storm a battery in battle. How few have the courage to charge, not once, but every day for weary years, the unwaked intellects of a townful of people who laugh at your pretty, foolish notions of how they should build their houses and "blocks"! It takes nerve, pure nerve, to beat down, through weary months of assault, the town banker's innocence of the Elizabethan cottage, or the Georgian Colonial style of building. And yet there are young fellows, uncrowned, unsung, so occupied.

I know of two of them, types of their kind, in a town in Pennsylvania. They opened an office in partnership in a business building of the place. Eagerly, intently, with a zeal born of the necessity of it if they would live, they watched the papers of the vicinity for every line from the neighboring village of Blankville or Bustlebury, that Farmer So-and-So or Postmaster Thingumbob is planning to build a new house, or is going to add to his old one an extensive new porch. Straightway to Farmer So-and-So and Postmaster Thingumbob they journeyed, though it was forty miles away, and often the journey led over stony roads through the wilderness. Often the farmer's or postmaster's "plans" were nothing but the beautiful dream of a rural reporter with a necessity for filling up space if he would fill up a stomach. Or the porch to be added was not so "extensive" as rumor had painted it. Or if farmer or postmaster were actually of a mind to build an actual house, farmer or post-

master had such ideas of how he wanted it fashioned that no young architect's self-respect was so scanty or his board-bill so large that he felt impelled to take up this new burden of life.

Years of this sort of thing these young fellows have endured. Where is the novelist who might gratefully adorn the pages of a new, an architectural "David Harum," with stories of these young fellows' encounters with provincial ignorance and agricultural ambition in the building of houses. The fugitive, unreliable church committee they watched like hawks. They pounced upon anybody who gave the slightest token of bursting forth into every man's secret ambition—the building of a house. In the lifetime of every American boy there comes a period when he feels that he must have a cornet to express himself. In the lifetime of every good American there comes a great desire to express the full bloom of his manhood in the building of a house. These young fellows quickly detected that trait of human nature, and they encouraged it wherever they found it in the most trivial, symptomatic, inkling form. They called upon anybody who had a hundred dollars in the bank, and painted to him the glories of stamping his impress upon his country, in the guise of a handsome "residence." They everywhere preached the salvation of architecture. They were indefatigably carrying beauty to the people.

And they were not to be gainsaid. For long months — for months that stretched into years— their seed fell upon stony ground. The walls of their office began to be decorated with inevitable rejected designs, the houses, the "blocks," the pretty chapels of their dreams. Even where Farmer So-and-So began to employ them and accept their designs, what havoc he wrought with their cunningly thought-out doorways, their nicely balanced harmonies of roof-line and height! They were building chicken coops, with their heads full of cathedrals. The neat little cottages on their paper became what distortions in Farmer So-and-So's brick and mortar. And the passerby, worst of all, would proudly say to his visitor, "There! That's the work of our young architects, Binkley & Banks!"

But the months and months of waiting and toil, of fruitless or worse than fruitless journeys to distant farmers or county business men, were not in vain. The countryside has come to have some little pride in its successful young architects. The local paper, when it gets out a commemorative edition, prints their pictures among those of its successful men. It is a long story, it should be somebody's successful novel, to trace these fellows' steps—at first painfully slow, then more endurably rapid — toward the triumph their faith had all along in view, divisible from them by nothing but a five-year gap of patience and endeavor. And now what has happened? Their gospel has found its believers. It is not hyperbole to say that those young fellows have almost changed the face of their community. When the town magnate rebuilds his house, they can now persuade him to build it anew in good taste. Again and again they have repeated an original victory over primeval ignorance. Aided perhaps by a public intelligence itself gradually made fallow by travel and observation, they found it easier and easier to design something good for a patron who had been about the country and had seen that among his fellow creatures there were actually many who would trust their fortune and future to a mere architect.

And so these two young fellows have succeeded. The best complexion on their work is that it is but just begun. They are an educational force in their surroundings. They are carrying architecture to the people. What this country needs is beautification. But you cannot beautify a country until you have beautified its people. There is no use for pretty designs until you have first inculcated a taste for them. And so we need the evangelist architect. Magazines like this one do a great work in popularizing architecture, in insuring that beauty shall come to be a common requirement of the people in their buildings. But there is need of the personal application of the principle. Feebly it is being applied, as in the case of these two young evangels. But they should be an army where they are a pair.

The career may seem barren and unpromising at first. But later it is full of those rewards that are as much sweeter than dollars as dollars are sweeter than destitution. It is everybody's fate — it is even the butcher-boy's fate — to have his head filled with dreams that will never come true. That is the common mortal lot in life. The

architect's head may be doomed to teem with these as no other head need suffer and ache and teem. Fewer of his dreams may come true than the dreams of any other profession. Fewest of all may come true in the little country town. But in the lifetime of even the country architect there is room and chance for more than one noble vision to be made real. And when that happens, the good that it does and the triumph it has over the greater obstacles in the way of its realization more than make up in the intoxication of achievement what such an achievement may lack in numbers. Great is the small-town architect, evangel that he is. He is changing the face of his country, and may his number be legion, his fame immortal, and his account be large at the bank!

A Cement House Containing a Garage

By Skillful Planning of a Suburban Lot, as well as the House thereon, a Family and Automobile are Happily Housed

Charles A. Platt, Architect

TO successfully plan a suburban property is to plan the ground as well as the house. It is only by unifying these that every foot of space can be utilized. To merely plant a house in the center of a lot and let surroundings take care of themselves is a loss of opportunity. Often has this sufficed in the past and often is it done to-day; but improving taste requires a new disposition of the essential parts of a suburban home. We now turn our backs to a dusty front street and our faces to a retired garden. An automobile must be housed, the boundaries of however small a lot must be obscured, walks must be laid about well-shaped parterres. Yet the service end of the house is more insistent than ever, and to manage it successfully it must be separated from the remainder of the premises.



The Concrete-Walled Court of the Owner's Garage

The house illustrated here is one of a group that has recently added several acres to the highly-developed portion of Brookline, the chief suburb of Boston. The refined and individual character of the house itself is not more admirable than its well-devised setting. The lot is one hundred feet wide and one hundred and thirty deep. Upon the street front there are three gateways. The central one leads to the main entrance door of the house. From the one at the left a drive descends to a concrete-walled court by which the owner's automobile reaches a

GARAGE BUILT IN THE BASEMENT

of the house. The gate at the right leads by a stairway to the service court, also on the level of the basement and enclosed by concrete walls. At the rear of the house is a roomy veranda beside a garden

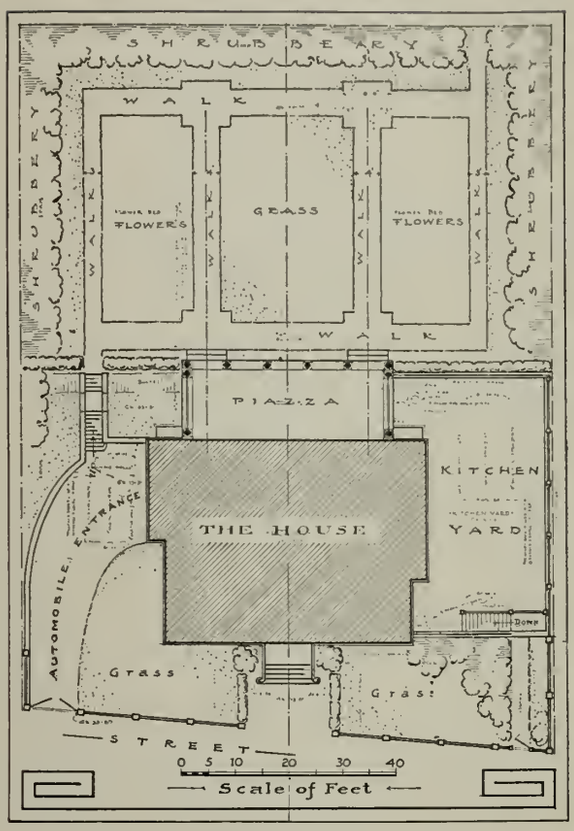


The Street Front

THE RESIDENCE OF HENRY HOWARD, ESQ., AMORY STREET, BROOKLINE, MASS.



The House from the Garden



BLOCK PLAN
Showing Arrangement of the House and Lot



A LENGTHY BEAM SPANS THE LIBRARY FIREPLACE

The ends of this piazza are screened from the two courts and neighbors beyond by means of wooden trellises on which wild grape has been started. The eaves are also of trellis form in order that the structure may be ultimately wreathed with verdure.

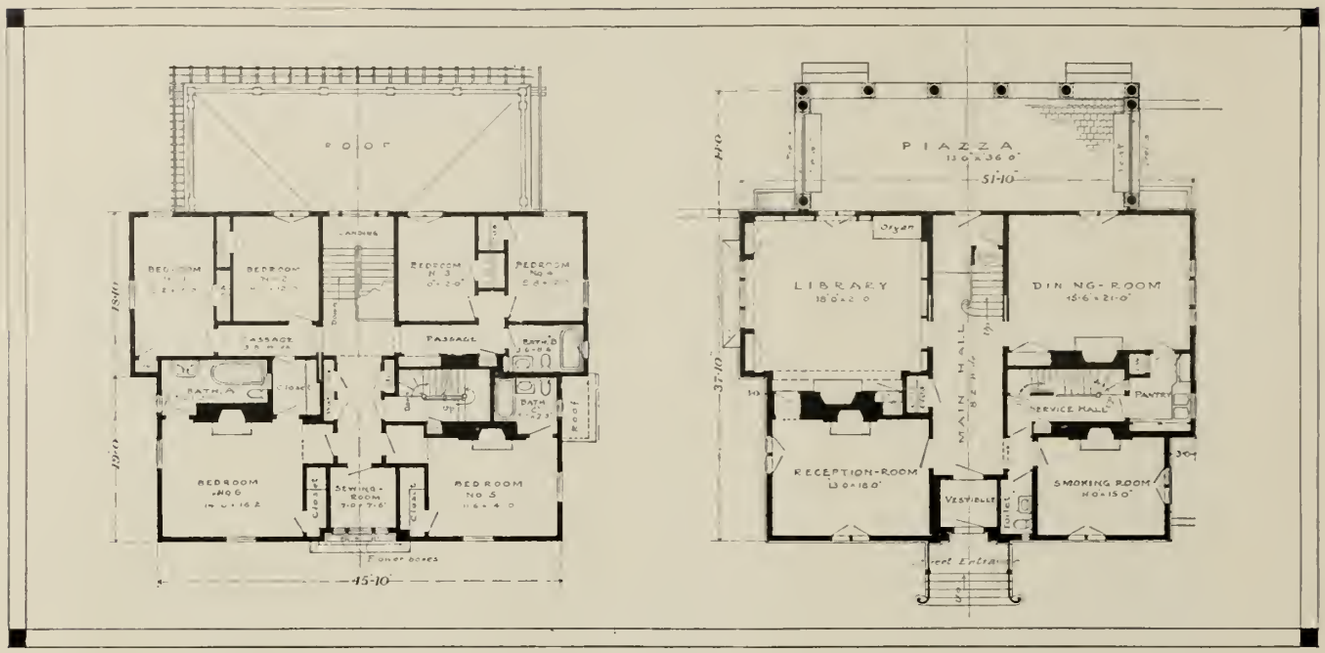
THE PLANTING OF THE LOT

begins by a row of Lombardy poplars along the two sides and rear. In front of these are bush honeysuckles and syringas. Then comes a border of herbaceous material and, finally, hedges of Japanese barberry outlining the walks. For permanent companionship with the piazza, a tranquil parterre of lawn has been chosen, masses of varied flowers being confined to beds upon either side.

The interior is notable for the completeness of convenient minor parts, such as closets, etc., which has been made possible by some sacrifice in the size of the principal rooms. Yet these rooms are all well proportioned and mostly symmetrical in design, as in the case of the library where bookcases are included within the walls of the room and a lengthy beam spans the fireplace.

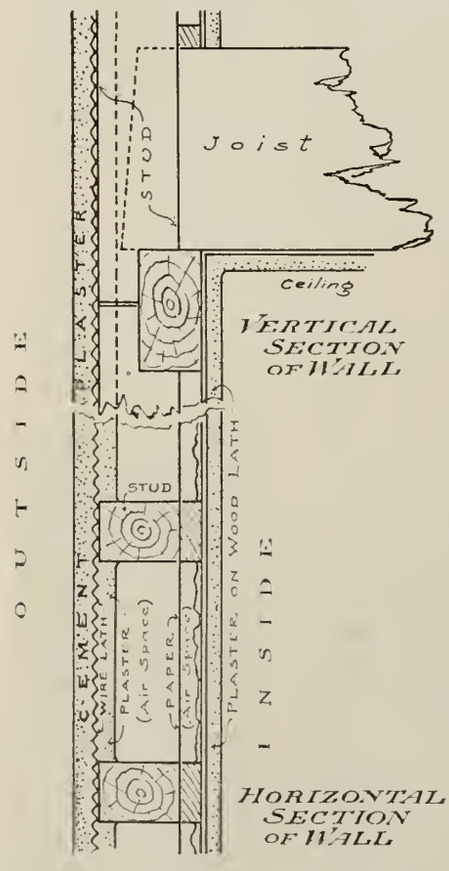


THE DINING-ROOM WAINSCOTED TO THE CEILING



THE FIRST FLOOR PLAN

THE SECOND FLOOR PLAN



HOW THE EXTERIOR WALLS ARE BUILT

The four walls of the dining-room are uniformly paneled to the ceiling, unimportant doors being arranged in "secret" fashion.

THE HOUSE IS BUILT OF CEMENT

upon a system evolved by the owner and architect. The entire basement and adjoining retaining walls are of poured concrete. The garage is made entirely fireproof by this monolithic wall surrounding it, while the ceiling is constructed of concrete six inches thick, reinforced by twisted steel rods laid between I-beams, also encased in concrete.

The upper exterior walls are as so many thin sheets of reinforced concrete stiffened by vertical studs of wood. (See diagram.) Upon these studs expanded metal lath was fastened and plastered on both sides. The exterior was given a second coat and then a finish of finely ground silica, which causes the beautiful white surface distinguishing the house. On the inside of the studs heavy fire and water proof paper was laid, then stripping, then wood lathing, to which the usual interior plastering was applied.

In the design of the house the architect has, in a measure, departed from his accustomed style, a style imbued with Italian feeling and heretofore chiefly expressed in country houses. Limited space at command has here produced vertical lines; and the lofty proportioned house we see, bound to its suburban site as it is by a harmonious fence, has all the charm of the best modern English or Scotch cottages.

THE MOTOR-COUGH.—The *Daily Mail* has discovered that the "motor-cough" is "caused by the minute particles of dust raised by motor-cars which lodge themselves in the laryngeal passage." If people *will* use their gullets as garages, what can they expect?— *Punch*.

Convenience in the Pantry

The Newest and Best Ideas in Planning and Equipping the Serving Room

By Esther Stone

IN the modern American house there is usually a small room between the kitchen and the dining-room and communicating with both, which is commonly called, for the lack of a better term, "the butler's pantry." This is a proper title for such a room in the larger houses where the butler is a reality, for here he reigns supreme and here he has his special refrigerator, where he keeps his salads, wine, cream and other delicacies for the table which are under his especial charge; but in the majority of American houses the term is rather a misnomer. The room is sometimes modestly called the "china closet," but this also conveys rather a wrong impression, for while it is truly a china closet, it is also something much more than this. Perhaps the term which would best suggest the true character of the room is that which is occasionally used — the "serving room."

The disadvantage of a kitchen opening directly into the dining-room is recognized by all who have had the misfortune to live in a house so arranged, and yet the necessity of a direct method of getting the food to the dining-room is also recognized, especially in this country where labor is expensive and difficult to obtain and every effort must be made to minimize the number of steps to be taken and the time expended by those who serve.

For this end the modern serving-room has been equipped with every convenience which the practical American mind can devise, and, although every house presents new problems as to the size, position and arrangement of the room, and every housekeeper has different ideas as to the disposition of its different features, there are certain general conditions that are to be met in all.

A consideration of these general problems and the method of their solution in some few examples may help the housekeeper who is about to build to determine what she will demand of her architect.

In the first place, as the room is primarily a serving-room, there must be plenty of shelf space for the dishes coming from the kitchen on their way to the dining-room and for the soiled dishes coming back from the dining-room. This de-

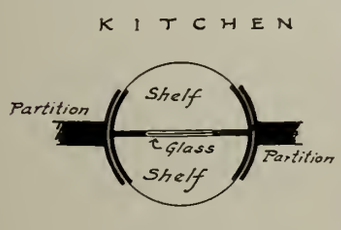


Fig. 1

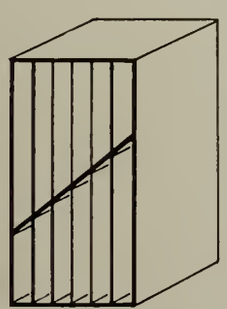


Fig. 2

Fig. 1. Plan of Revolving Drum

Fig. 2. Elevation of Platter Cupboard



Fig. 3. A Pantry with Steam Plate-Warmer

From the dresser shelf a slide opens to the kitchen. The sink is of marble

mand is met by placing a shelf about two feet wide around the room at a convenient height — usually about two feet eight inches to two feet ten inches from the floor — known as the countershelf. If the pantry is narrow it may be necessary to make this shelf narrower than this on one side, if not on both sides, of the room, or even omit it entirely on one side. If the pantry is large enough it will be found convenient to supplement this shelf space by a table, while in small pantries the serving space can be increased by the use of a hinged shelf that can be let down out of the way when not in use.

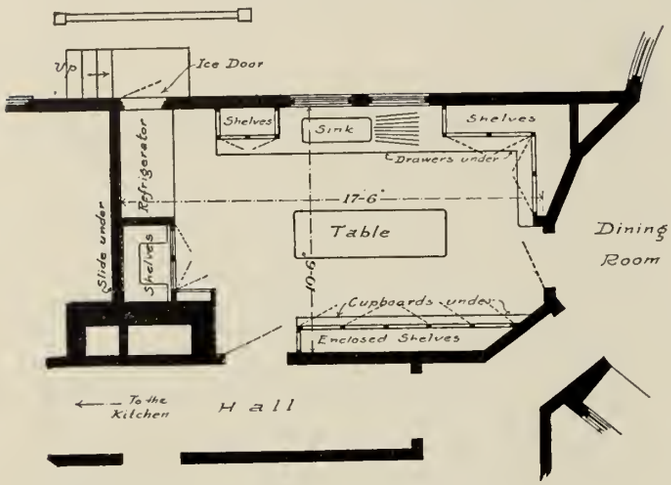


FIG. 4. PLAN OF THE PANTRY SHOWN BELOW
Ample Room at each side of Sink and a Large Table in the Center of the Room add much to Convenience of Use

If the pantry opens directly into the kitchen by a regular passage door, the dishes will naturally be carried in through the door; but in many cases the only communication between the kitchen and the pantry is by a small opening above the countershelf closed by a sliding door inside of the partition, made to slide sideways or hung like a window with cord and weights. The opening should be large enough for the passage of the largest platter with its contents, and the bottom of the opening should be on a level with the countershelf, with a corresponding shelf at the same level in the kitchen. To prevent the annoyance of kitchen odors and noises the slide is often placed between the kitchen closet and the pantry instead of opening directly from the kitchen. Sometimes instead of a slide a revolving box or "drum" is used. This box, which is cylindrical in shape, with one or two shelves, has an opening on one side and revolves within a cylindrical shell with an opening into the kitchen and into the pantry. The food is placed by the cook upon the shelves and the box revolved until the opening is opposite the opening in the shell on the other side. Increased service can be had by making a larger box with a central division and an opening on both sides, enabling dishes to be inserted on both the dining-room and kitchen sides at once, in which case a light of glass should be set in the central division to prevent the danger of revolving the box from one side while the person on the other side is putting on or taking



FIG. 5. A PANTRY WITH LARGE REFRIGERATOR
The Ice put in from Outside. (See Plan.)
Stone, Carpenter & Willson Architects

off dishes. (See Fig. 1.) While this revolving box is more cumbersome and not quite so convenient in some ways as the slide, it has the advantage of keeping out more completely the kitchen odors from the pantry.

If the kitchen is on a different floor level from the dining-room and pantry the communication has to be made by the use of a dumb waiter, which, unless operated by power, is burdensome and inconvenient. A very complete, safe and compact water power lift is made, which is not very expensive and can be used whenever water, even of small pressure, is available.

The wall space over the counter-shelf is used for the storage of china and glass. In some pantries these shelves are open, but it is much better to have at least the larger part of them enclosed with glass doors which may be hung to swing or slide. Economy and convenience of access may make it expedient not to enclose the shelves required to hold the dishes in constant use, but the additional cost of the glass doors will be found well worth while for most of the closet in view of the amount of time saved in cleaning both shelves and dishes, for open shelves will of necessity get very dusty. The proper spacing of the shelves should be well considered and, when possible, measurements of the larger dishes should be taken beforehand and ample room allowed, but not wasted. It must be borne in mind that an unnecessarily wide spacing of the lower shelves will raise all the shelves above, and may raise one shelf just out of reach, which, by a little planning, might have been easily accessible. Wide spacing of the bottom shelves to accommodate large dishes seldom used should be avoided, and a wooden cricket or small steps should be kept in the closet under the counter shelf for

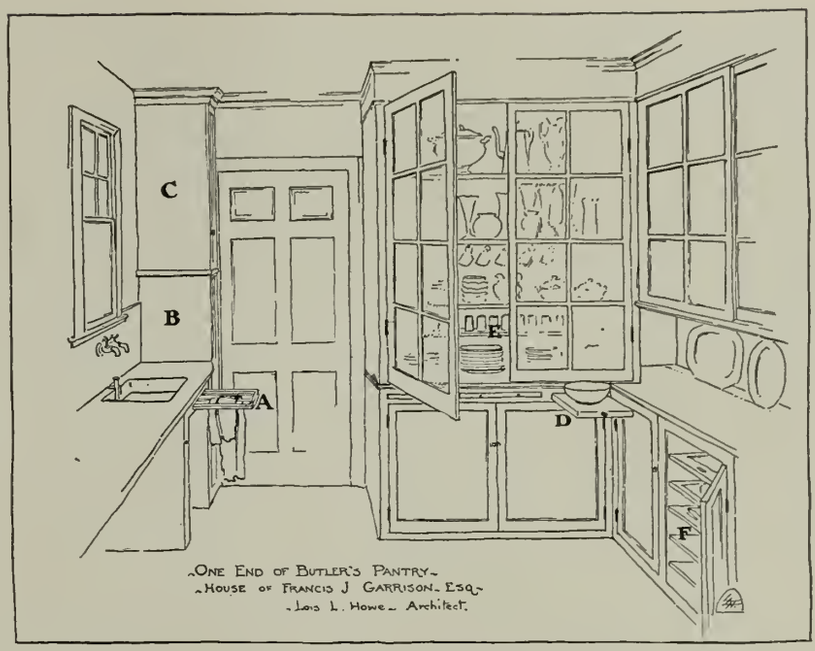


FIG. 6. ONE END OF A CONVENIENT PANTRY
Lois L. Howe, Architect

A. Towel rack sliding under counter.
B. Case for table leaves.
C. Tray cupboard.
D. Sliding shelf
E. Narrow shelf for tumblers between wide shelves.
F. Cupboard with shelves sliding out on rollers, to hold tray cloths and centerpieces.

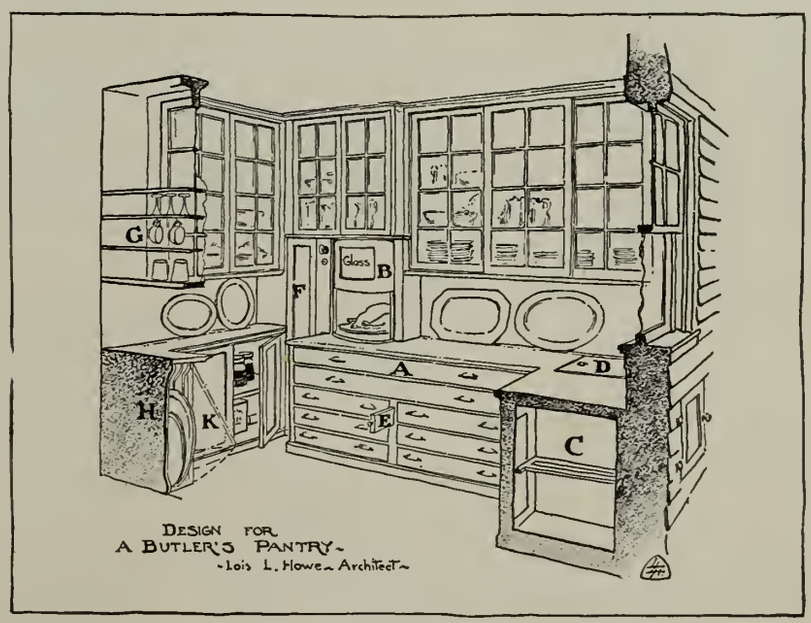


FIG. 7. IDEAL ARRANGEMENT OF A PANTRY
Lois L. Howe, Architect

A. Drawer, 6 feet long and 28 inches deep, for tablecloths; another one of the same size below it holds centerpieces and tray cloths without folding.
B. Revolving "Drum" between pantry and kitchen. (See Fig. 1.) It has two shelves opening on opposite sides and a glass window in the top. On the left are ao electric bell and speaking tube.
C. Small refrigerator for butter aod milk.
D. Is a trap door to the ice chamber of this refrigerator, into which the ice is put through an outside door.
E. A slide on which the waitress may stand to reach the upper shelves.
F. Case for table leaves.
G. A shallow case with shelves near together for glasses and cups.
H. Tray case.
K. A folding shelf which will reach across to the counter above *A*, and can be bolted there for use in serving a large party when a great deal of counter space is required.

The sink comes next to the refrigerator, and there is a sliding towel-rack next to that under shelf, and space for a hamper. The sink is German silver and the couoter all around and walls to bottom of cases are covered with the same material. If this be too expensive, tbe German silver may be stopped at *D*, the counter elsewhere being painted with white enamel paint.



FIG. 8. A LARGE PANTRY

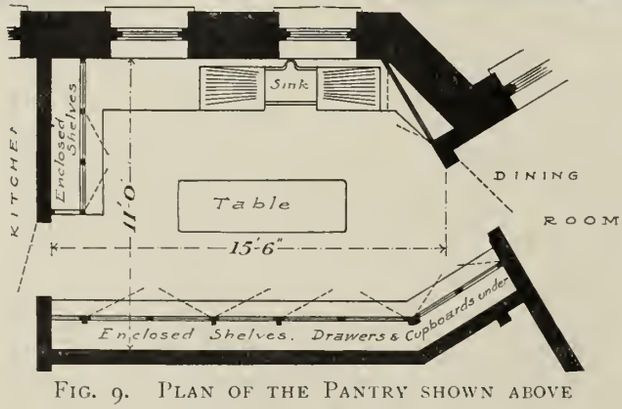


FIG. 9. PLAN OF THE PANTRY SHOWN ABOVE
Stone, Carpenter and Willson, Architects

reaching the higher shelves. Platters are often the dishes that require the largest spacing and the usual method of keeping them is to set them on edge at the back of the shelves in a groove. This takes much room besides being rather dangerous, as anything pushed back against the platter may cause it to fall forward. A convenient platter cupboard can be made by a series of thin uprights spaced sufficiently far apart for a platter to be slid in between. These uprights are divided into two sections by a diagonal division which makes compartments for two sets of platters ranging from large to small. (See Fig. 2.) Often a space can be found for a set of narrow shelves for glass, which will be found very useful (see E, Fig. 6), and where there is limited room hooks may be put in the underside of shelves for hanging dishes with handles.

On one side of the room near the window a sink should be set, with ample shelf space on one side for the soiled dishes and on the other a drain board and shelf for the clean dishes. This sink may be of marble, enamelled iron, porcelain or tin-lined copper. The latter is considered better by many as it is somewhat pliable and does not cause so much breakage of glass and china. Special sinks can be made of the tin-lined copper divided into two compartments, each with its own waste. This enables the dishes to be washed on



WITH AMPLE SHELF ROOM

one side and put into the other and rinsed with clean hot water; but the hot water expands the copper so much that these sinks soon become badly warped so that they do not drain thoroughly; the tin will wear off in a few years and without great care verdigris forms on the bare copper. If any of the harder sinks are used a rubber mat may serve to lessen liability to breakage, while some housekeepers prefer to have a large sink into which they set a small wooden wash tub and a dish drainer, thus keeping all of the water and wet dishes within the sink, which saves the shelves from the destructive influence of soap and water. There will, however, always be more or less spattering, and it is advisable, when possible, to tile the wall and floor around the sink. When varnish is used near the sink it should be spar varnish, which is not injured by water if not allowed to be in contact with it for any great length of time.

A towel rack should be provided for the dish towels. This rack may be of brass or nickel-plated rods and placed over the sink, or it may be made of a series of rods that can be slid out of the way under the countershelf. (See A, Fig. 6.) To insure cleanliness and free circulation of air the space under the sink and that occupied by the towel rack should not be enclosed. The rest of the space under the countershelf may be used for drawers and cupboards. There should be at least one set of drawers for table linen, the sizes of which should be carefully considered. A large shallow drawer for center-pieces is now generally demanded, and some housekeepers will want a large drawer where table-cloths can be spread out flat with but few folds. Others will want to roll their table-cloths on rollers and for them a long shallow drawer or rack must be provided where these rolls can be kept. If a very long drawer is demanded care must be taken to provide it with



FIG. 10. A PANTRY WITH A SILVER SAFE
Cram, Goodhue & Ferguson, Architects

extension slides so that it may be drawn out for its full depth or be made to run on rollers, as the ordinary slide is not easily enough operated for a large deep drawer filled with linen. One drawer should be divided into compartments and lined with some suitable material for the silver in daily use, and when possible a safe, both fireproof and reasonably burglar-proof, should be built into the closet, with doors large enough for the silver drawer to be put in every night without disturbing its contents. The shelving in the safe should be carefully laid out with special spaces for the large and small pieces of family silver. If there is a large amount of silver to be provided for, there should be a large fireproof safe somewhere outside of the pantry, although, if possible, it should be easily accessible from this room.

A cupboard for trays should be provided with a series of thin shelves narrowly spaced — either sliding or stationary — on which the trays rest, or with upright bars between which the trays, standing on edge, may be slid. (See H., Fig. 7.)

A plate warmer may be provided under the countershelf over a register from the hot air furnace, or it may be heated by steam, gas, hot water or electricity.

A slab of marble, glass or slate inserted in the countershelf or secured on top of it in a light accessible place will be found most useful as a working place, as it may be easily kept clean and does not absorb grease, and a solid marble slab, eight or nine inches thick, hollowed out to a depth of about five inches to form a dish where ice can be broken up, is another modern convenience for the pantry. This dish should be set so that the top is level with the countershelf.

Frequently the most convenient place to store the extra table leaves for the dining table is a small cupboard in the pantry, which should be provided with a door to keep out the dust. (See F., Fig. 7.) As the leaves are usually from four to five feet high, this cupboard will be higher than the countershelf and often requires some planning to arrange for it. The leaves stand on edge and slide into the cupboard.

A small refrigerator may be provided for under the countershelf, by having a special refrigerator made to fit the place; or if the pantry is large enough space may be left for one of standard size. If possible, it should be arranged so that the ice

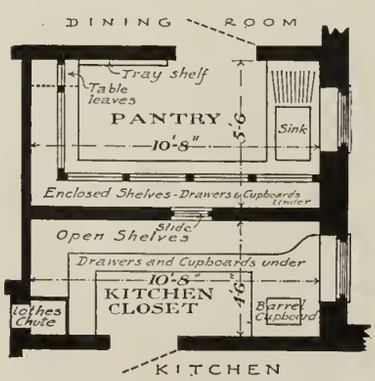


FIG. 11. A CONVENIENT SMALL PANTRY
With Slide from Kitchen Closet
Table-leaf Cupboard in Corner

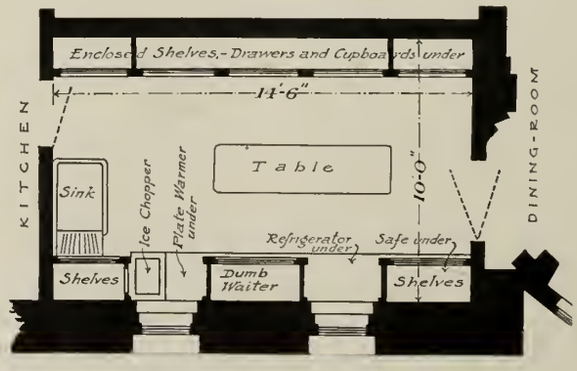


FIG 12. A PANTRY WITH DUMB-WAITER
Refrigerator, Safe and Plate-Warmer under Countershelf. Ice Chopper of Marble

Stone, Carpenter & Willson, Architects

can be put in directly from out of doors or from the kitchen.

A common mistake in pantries is made by letting the doors which enclose the shelves run down to the countershelf instead of stopping them on the level of the first shelf above. If they run to the countershelf the space used for serving is not available and there is always danger of the small space at the edge of the countershelf outside of the glass doors being used for the placing of dishes and of their being swept to the floor by the thoughtless opening of a door. If the doors slide this danger is not so great, but the space is too narrow to be safely used or to be of much service.

The entire countershelf should be left free, and it is much better to hang the shelves above from the ceiling rather than support them from the countershelf or on brackets.

Some Fireplace Mottoes

Expressing the Ancient Sentiment of the Hearth and suitable to be weaved into the Decorations that surround it

By E. N. Vallandigham

LUCKY the man who can cut down his own trees, chop them into firewood, season the product of the axe to his liking, and use the stout billets to warm and cheer his home and guests. Whether the house be hut or palace, it can have no fitter decoration than a seemly hearth in each of its apartments, be they few or many, and no hearth is the worse for an inscription suitable to the room and its purposes. As a matter of fact such inscriptions can hardly be called usual either in this country or in Europe. Long before most men knew aught of writing the hearth was invented, perhaps in its simplest form, soon after men began to use articulate speech. Fit inscriptions for the hearth, therefore, are not easily found, nor are they easily invented. It is easier to make a posy for a ring, or a suitable rhyme to accompany a gift, than to put into apt words a proper sentiment to take its permanent place upon the chimney breast. Such a phrase or sentence must not be too long or too short. The idea conveyed must be one that host and guest, parents and children, may see before them day after day and not find trite, pretentious, malapropos or priggish. Such a motto should express in well chosen words the finest sentiment of the hearth, and if the room be one of hospitable resort, the sentiment should be sufficiently homely to connote that warmth of heart, without which the logs blaze in vain, yet not so intimate as by implication to include in the welcome only those of the family.

It is a pleasant thought that the main hearth of the house should never really grow cold all winter long, and it is a sort of duty upon every householder, once a week at least, to let midnight find hosts and guests still gathered about the cheering blaze. To the intimate guest it is a special privilege to be present at that half lustral rite, the midnight covering of the embers with their own ashes against the resurrection of the fire on the morrow. The hearth inscription that shall seem as fit by the flickering light of that intimate hour which comes toward the end of a long evening's converse as it seems when the logs are all ablaze against the cold of a snowy midwinter morning has vindicated its right to the place of honor.

A man can scarce, with proper modesty, emblazon upon his chimney breast a boastful or a threatening sentiment, a consideration that excludes many family mottoes. For a different reason few texts of Scripture fit the case; only a prig or a hypocrite will easily persuade himself to proclaim his piety where all comers may read. One of the finest Scriptural texts for this purpose has lost perhaps a little of its luster since Whistler, after a quarrel with his architect, inscribed upon his house at Chelsea the text: "Except the Lord build the house, they labor in vain that build it," with the significant supplement, "This house was built by Godwin."

Plainly, there are mottoes apt enough to the drawing-room that would be out of place in the dining-room; suitable to the living-room that would be meaningless in a sleeping apartment. The truth is that the more formal rooms of a private house do not lend themselves well to this

species of decoration. The fireplace motto should proclaim the hospitality of the house in a simple and hearty fashion, speak in choice terms of the charm and value of books or of music, according as the hearth it stands over warms the library or the music-room, or suggest agreeably soothing thoughts if its place be in a bedchamber.

Perhaps the living-room fireplace is that which most of us would choose above all others to have fittingly inscribed. That is a pleasant motto which was found upon the baker's sign at Pompeii: *Hic habitat felicitas* (Here lives happiness), and it might, with proper modesty, be inscribed over the family fireplace in a house given to simple hospitality. There is a delightful motto in a little house in Florence just within the shadow of Giotto's tower, and one well suited to a modest home anywhere. It is nearly equivalent in sentiment to the refrain of "Home, Sweet Home" and thus it runs:

Casa mea, piccola che sia,
Sci semper casa mea.

Literally translated it means: "My house, however little you may be, may you always be mine." A briefer equivalent is, *Pauca sed mea*, which is very like Shakespeare's

A poor thing, but mine own.

Bon feu à mal hiver. A good fire for a hard winter.

is a pleasing old French motto for a living-room fireplace.

Se taire ou bien dire. Be silent or speak well.

is a sound old French motto, suitable to a room where the family and its guests gather for converse. Farnham Castle, at one time the seat of the Bishop of Winchester, has a fine motto in Norman French, fit for almost any fireside. It is:

Au Dieu foy, aux amis foyer. Faith toward God and a hearth for my friends.

None come too early or return too late

is a hearty English sentiment proper to a hospitable hearth. Another such is:

When friends meet, hearts warm.

More distinctly domestic is the old Scotch sentiment:

East, West, hame's best.

The Maitland family motto is good for an unpretentious hearth:

Paix et peu. Peace and little.

Literature and folk tradition bristle with mottoes and sentiments suitable to the fireside about which men gather to take a "cup of kindness," and the line of Burns from which these words are quoted, is one of the best of such mottoes. German literature and tradition are especially rich in similar sentiments. In modern American life, however, the remnants of Puritan influence, the strength of the total abstinence movement, and feelings, perhaps obscurely related to both, have begotten the conviction that sentiments in praise of strong drink are inappropriate to the home. Only a hardened toper could easily persuade himself to decorate his domestic chimney breast with those swaggering lines of Burns:

Inspiring, bold John Barleycorn,
What dangers thou canst make us scorn.

Perhaps one might without scandal write above his hearth fire that milder sentiment of the same poet:

We'll take a cup of kindness yet,
For auld lang syne.

Even the merry Provençal motto,

Se noun cante, tant mai bere. If I don't drink, I don't sing,

would be a questionable decoration for an American home, though one may sometimes say without offense in a foreign tongue what would be flatly scandalous in the vernacular.

The proper sentiment for the dining-room fireplace is not so easily chosen as one might think. It is indicative of the fact that we have refined our lives and tastes, that the hearty, not to say gross sentiments of our European ancestors, touching the joys of the table, would be a little shocking upon our chimney breasts of today, unless, perhaps, they were in very archaic English or in an ancient text.

It snewed in his hous of mete and drinke,

says Chaucer of his Frankeleyn, and the poet adds,

His table dormant in his halle alway
Stood redy covered all the longe day,

both of which facts bespeak hospitality, but the former sounds a little gross, and no neat housekeeper of this age keeps her table ready set.

In fact, the sentiment of the dining-room fireplace must emphasize hospitality of spirit rather than the old-fashioned rude abundance, though at the same time it should not suggest mere asceticism. The famous sentiment touching the cultivation of literature on a little oatmeal is

hardly one to make the dining-room, even of a literary man, attractive to his guests, though they be of his own craft. "Plain living and high thinking," as a dining-room motto would merely stamp the householder a prig.

In most American homes that are neither rich nor poor the library is also the living-room, the apartment to which intimate guests are specially admitted, and as such the apartment that boasts the best fireplace of the house. Fortunately our native English literature, as well as the literatures of other peoples, is rich in brief and striking sentiments appropriate to the room consecrated to books, and many of these sentiments carry with them the implication of hospitality and amiable fellowship. Milton furnishes, in that noble but neglected Areopagitica of his, perhaps the finest motto for the library fireplace to be found in all English literature:

A good book is the precious life-blood of a master spirit.

That same monumental piece of prose contains other sentiments well fitted to a like purpose. Shakespeare furnishes another fine sentiment for the library in the Second Part of Henry VI:

Ignorance is the curse of God,
Knowledge the wing whereby we fly to heaven.

Where the exigencies of domestic service permit small luxuries, there is no more delicate attention to a guest than to have a fire burning on his hearth toward bedtime. Most of us, it is true, permit ourselves no such indulgence at home, but this attention to comfort gives to the guest a delicious sense of luxury if he, too, is accustomed to a bedroom without a fire. The bedtime fire is all the better for a fitting motto, and where in all literature, ancient or modern, can a better sentiment for the purpose be found than those sweet, love-brimming lines of Juliet to Romeo:

Sleep dwell upon thine eyes, peace in thy breast.

The guest to whom the play is familiar can hardly fail to feel in this inscription the serenity that came for a brief moment to Shakespeare's young heroine on the edge of her tragic fate. Exquisitely soothing, also, are the lines from Keats's sonnet on sleep:

Turn the key deftly in the oiled wards,
And seal the hushed casket of the soul.

Charles Lamb has given us, in "Mrs. Battle's Opinions on Whist," the best possible sentiment for the fireplace of the cardroom:

A clear fire, a clean hearth, and the rigor of the game.

A less amiable sentiment from the same delightful essay is:

Cards are warfare; the ends are gain with glory.

Such a motto would, however, be sufficiently mild for those domestic apartments given over to bridge, though it might be a trifle alarming to the novice. Here are some mottoes chosen from many literatures, and appropriate, some to the various apartments of a great house, others to the single fireplace of a modest establishment:

FOR THE LIVING-ROOM.

Dissolve frigus, ligna super foco. Large reponens.
— Horace, Ode 9, Book 1.
Drive away the cold, heaping logs on the hearth.

Bepred Digor. A Breton motto meaning, Always open.

En servant les autres, je me consume.
I consume myself in serving others.

Sibi et amicis. For myself and my friends.

Amor Proximi.
Motto of a Swedish order of chivalry, meaning Neighbor-love.

Dum potes aridum compone lignum. — Horace. Ode 9, Book 1.
Lay up seasoned wood while you may.

Bene facere, et discere vera.
A Swiss family motto meaning, To do right and speak truth.

Come hither, come hither,
Here shall ye see no enemy
But winter and rough weather. — As You Like It.

Dulce Mihi furere est, amico recepto. — Horace.
I like to sport with my guest.

He that hath a house to put his head in hath a good head-piece.
— King Lear.

A hundred thousand welcomes. — Coriolanus.

Your presence makes us rich. — Richard II.

Good husband, let us every one go home,
And laugh this sport out by a country fire.
— Merry Wives of Windsor.

Abide now at home. — The Bible.

And when he cometh home, he calleth together
his friends and neighbors. — The Bible.

Warm ye in friendship. — From a private house in Boston.

FOR THE DINING-ROOM OR KNEIPE HALL.

What, man, 'tis a night of revels. — Othello.

A good digestion to you all. — Henry VIII.

Let good digestion wait on appetite
And health on both. — Macbeth.

Come thou home with me and eat bread. — The Bible.

Deprome quadrimum Sabina,
O, Thaliarche merum diota. — Horace. Ode 9, Book 1.
Bring forth the four-year-old wine from the cellared Sabine cask.

Quis post vina gravem militiam
Aut pauperiem? — Horace, Ode 37, Book 1.
Who can think of war or poverty after wine?

Nunc est bibendum. — Ibid.
Now let us drink.

Come and crush a cup of wine. — Romeo and Juliet.

Gott lieben macht selig,
Wein trinken macht frolich;
Drum liebe Gott, und trinke Wein,
So kannst du frolich und setig sein.
To love God makes one happy,
To drink wine makes one merry;
Then love God and drink wine,
And you'll be both happy and merry.

Vinum exhilarat animum. Wine stirs the heart.

Ne quid nimis. Never too much of anything.

Wine to make glad the heart of man. — The Bible.

There is full liberty of feasting. — Othello.

We have a trifling foolish banquet toward. — Romeo and Juliet.

We'll teach you to drink deep e'er you depart. — Hamlet.

The guests are met, the feast is set;
May'st hear the merry din. — Coleridge.

Feast with the best, and welcome to my house.
— Taming of the Shrew. Induction.

Let them want nothing that my house affords. — Ibid.

Prepare for mirth, for mirth becomes a feast. — Pericles, Prince of Tyre.

Some hae meat and canna eat
And some wad eat that want it;
We hae meat and we can eat,
And sae the Lord be thankit. — Burns.

FOR THE LIBRARY.

My library was dukedom large enough. — The Tempest.

Aux livres je dois tout. To books I owe all.

Piccola, si, ma studiosa. Little, yes, but studious.

Scripta manet. What is written endures.

While I was musing, the fire burned. — The Bible.

Bonitatem, et disciplinam, et scientiam doce me.
— The Borghese Palace.
Goodness, discipline and knowledge teach thou me.

Qui legit regit. Who reads rules.

Qui uti scit, ei bona. — Terence.
Good for him who knows how to use them.

Books belong of right to those who know best how to use them.
— Charles Lamb.

Books that are books. — Charles Lamb.

My brave utensils. — The Tempest.

Vita sine literis mors est. Life without letters is death.

Otium sine literis mors est. Leisure without letters is death

Quieti et musis. To quiet and the muses.

He that getteth wisdom loveth his own soul. — The Bible.

Let me not to the marriage of true minds
Admit impediment. — Shakespeare.

FOR THE MUSIC-ROOM.

Come, let us hear this music. — Much Ado About Nothing.

Feast your ears with music the while. — Timon of Athens.

Hark, hark, I hear the minstrels play. — Taming of the Shrew.

Music, ho, music such as charmethsleep. — Midsummer Night's Dream

Soft stillness and the night
Become the touches of sweet harmony. — Merchant of Venice.

The man that hath no music in himself,
And is not moved by concert of sweet sounds,
Is fit for treason, stratagem and spoils. — Ibid.

Wilt thou have music? Hark! Apollo plays,
And twenty caged nightingales do sing.
— The Taming of the Shrew. Induction.

Ever against eating cares,
Lap me in soft Lydian airs. — Milton.

There let the pealing organ blow
To the full-voiced quire below. — Ibid.

Music, when soft voices die,
Vibrates in the memory. — Shelley.

FOR THE BEDROOM.

Sleep that knits up the raveled sleeve of care. — Macbeth.

Come sleep, O sleep, the certain knot of peace. — Sir Philip Sidney.

Take thou of me smooth pillows, sweetest bed,
A chamber deaf to noise and blind to light. — Ibid.

A maiden's chamber, silken, husht and chaste. — Keats.

Lodge thou here that thy heart may be merry. — The Bible.

Come blessed barrier betwixt day and day,
Dear mother of fresh thoughts and joyous health.
— Wordsworth.

Non dormit qui costodit. He that guards, sleeps not.

Let not our babbling dreams affright our souls.
— Richard III.

In portu quies. — In harbor peace.

Oh sleep! It is a gentle thing
Beloved from pole to pole. — Coleridge.

The City Home of the American

III. The Drawing Room as it should be

By Andrew Kay Womrath

THE English drawing-room of to-day is the legitimate descendant in direct line from the withdrawing-room of mediæval times. The American drawing-room, on the contrary, has passed through many stages, from the rather stately drawing-room of Colonial days, through the various phases of the parlor of our grandparents and parents to the drawing-room of the present time, modeled, more or less, on the English idea. In this country the word has been so frequently misapplied that it is difficult to give an exact definition of its meaning.

Drawing-rooms are of all kinds and sizes, but the use to which they are put is always the same. The drawing-room is the threshold, as it were, of the whole house. Here the stranger is first introduced to the home, here the formal acquaintance and the intimate friend are received. All social functions take place in this room, and it is here that the family meet in more or less formal intercourse. Here it is that one listens to music, plays cards or takes part in the lighter conversation in which society demands one shall do one's share. In her drawing-room a first impression of the hostess is obtained, and she is judged by the effect made on her guests by the room in which they see her. It is most desirable that a room in which a hostess must receive all her visitors should be a reflection of her taste and individuality. The whole air of the drawing-room should be charged with her gracious refinement and ultured taste. c



A Charming Room spoiled by Inharmonious Furnishings

The pictures are not only unsuited to the room but there are too many and they are badly hung

The drawing-room is really the ladies' room; man is only admitted in the late afternoon or evenings, when he has placed aside, with his morning clothes, the worries and anxieties of the business day.

In this room afternoon tea is served and here the dinner guests are received and entertained. In a room that breathes an atmosphere of rest and refinement, where the furnishings are in good taste and where the general effect is homelike and sympathetic, one is at one's best, and the man of the world as well as the sensitive and shy young person, is at ease.

The English people have made comfort a fine art, and their furnishings usually have a charm that one rarely finds elsewhere. On entering an English drawing-room of the better class one is immediately impressed with the charm of the admixture of the beautiful and the comfortable, and the air of refinement that permeates the room. Although, naturally, the English rooms vary, and some are quite as unattractive as the worst type of the American parlor, these are not representative; whereas, a really good drawing-room in this country is the exception rather than the rule.

In the past the influence of British customs has been strongly felt in America, and the Colonial architecture and decoration are but an echo of the Georgian periods in England. Of late years, however, we have turned to France for our inspiration. There has been a tendency to accept the



A Dignified Room which would be improved were a More Important Picture to be hung on the Chimney-piece



Seldom are Drawing-rooms so well designed as This



AN EXCELLENT EXAMPLE OF INTERIOR WORK

The furniture is so good that little else is required to give the room a thoroughly "lived-in" appearance

Louis periods as the proper thing for our drawing-rooms, and we have the spectacle of an American working in his office until almost evening and then coming home in tweeds or homespun to his Louis XVI salon. That French furniture is lovely cannot be denied, and a salon in pure Louis XVI is delightful, but we are a working people and it does not seem natural for Americans to live in the artificial atmosphere of eighteenth century France. We need something more sturdy, something more in keeping with our habits and natural tastes.

The American parlor has had a long life, and it is dying hard, but people have begun to see the absurdity of a room set aside for the accommodation of furniture that was torture to use and for storing bric-a-brac that was ignorantly valued. As taste in things artistic has grown and as people travel more, a reaction has set in against the crude hideousness of the parlor, and as the customs of Europe have become more generally adopted the feeling of the English drawing-room has become noticeable. But as yet the drawing-room as known in England is scarcely an American institution.

In studying the American drawing-room of the present time we are confronted with the interesting fact that nowhere in the world is there a greater desire to have beautiful rooms, and nowhere do we find more innate good taste shown generally than we find in American houses. Throughout the country we find drawing-rooms furnished with remarkably good taste, and the number of really handsome rooms is constantly increasing, but the majority lack that feeling so essential to a successful drawing-room — a really lived-in appearance.

Americans are inclined to show a successful bringing together of color combinations, as a rule, and while the style and placing of their furniture may be bad, the color scheme of most American drawing-rooms is pleasant. It is true there is not

great variety and there seems to be a fear of unusual combinations.

For some time past no expense has been spared to make the drawing-rooms of the wealthier classes all that European tradition demands; but, in spite of all, there is usually something lacking that prevents the room from fulfilling its purpose as a more or less formal family apartment. The average American town house is too small for more than one reception room. A separate room, where space permits, set aside for this purpose only, is a great advantage, as it can be kept for quite formal occasions and the drawing-room reserved for less formal gatherings. The plan of the modern house is better adapted to present-day uses than the houses that were built a few years back, before the idea of doing away with the parlor had been so generally accepted. The proportions of the room are better than formerly and there is more restraint shown in the style and choice of the woodwork.

When about to furnish or refurnish the drawing-room the decorator is at once confronted with a problem that is a tax on his taste and ability, for in this room there are more questions to consider than in any other room in the house. The use of all rooms is usually indicated by their names, but the drawing-room or parlor generally conjures up only a vision of concentrated horrors. The parlor was usually showy, overdone and awkward. It never looked lived in. When people began to awaken to the fact that it could be made habitable they filled it with knickknacks of all sorts, suitable and unsuitable furniture (usually the latter) and tea-tables set out with impossible tea services that were never used. Grace and charm were sacrificed for tawdry display, and beauty was lost sight of in the effort for elegance.

In deciding on the decorations of the drawing-room, fix the idea of the use to which the room is to be put firmly in mind. If it is to be used as a semi-ceremonious living-room, it can be treated



THE PICTURES IN THIS CASE DETRACT FROM THE DIGNITY OF THE PANELING

And the furniture is not of sufficient importance for the style of the walls

with less formality than if it is to be used chiefly as a reception-room. After that a choice of style is in order. This will be determined by the style of the architecture, and if this is not very decidedly of a given period one can have large scope. The modern styles of decoration can be made to fit in almost any surroundings. If one wishes to go in for old furniture, it is well to determine fully, in advance, what style will best suit the room.

Then the color for the room should be decided on. It is most important that the whole scheme should be clearly in mind before going ahead with the work, and even then it is advisable to get the materials together in order to be sure that the ideas can be carried out. Many rooms have been begun and brought to a certain point and then it has been discovered that curtains or carpet cannot be found to harmonize, — and the whole scheme falls through.

The kind of decorations must be determined by the ability of the owners to purchase inexpensive or costly furnishings, but whether the room is small or large, and is to be merely pretty or elegant, the same rule of simplicity and refinement should exist. The room should never be over-decorated, and it is better to have too few than too many things in it.

If one is building for one's self the style of the drawing-room can be decided from the first and the decorations carried out in conformity with the architect's plans. Where the house is modern, or if alterations can be made to the walls and woodwork, the problem is at once simplified, as, if modern, the chances are that the architectural features will be good, or if alterations are permitted the bad parts can be done away with. It is in old houses, or rented houses, where it is not possible to make changes, that the ingenuity of the decorator is brought into play, and he must get a harmonious effect with no proper base to build on. If the woodwork is white, one can count on the paint as a fine note in the color



AN ARCHITECTURALLY SUCCESSFUL ROOM

But the furniture out of harmony with the walls and the paneling spoiled by the placing of the pictures



Showing how the Parlor is becoming More Friendly and Hospitable than formerly



A Good Room with Possibilities if Properly Furnished

scheme, but when one is confronted with highly varnished yellow woodwork or unpleasantly stained trim the difficulty of making a happy color harmony is intensified. Much can be done with color, however, and the results be pleasing. As an instance of this, where the difficulty of overcoming a great deal of ugly woodwork was encountered, was an apartment in a large town.



A Stately yet Habitable Room

A drawing-room of the 1880 period had much badly stained mahogany trim poorly designed and out of proportion. The ceiling was somewhat irregular and in bad condition. The question was how to make the room attractive at a moderate cost. The walls were hung with a mahogany-colored flock paper that matched the woodwork. The ceiling was gilded and stippled irregularly, the effect of tarnished metal being thus obtained. The curtains were the same color as the walls, with bands of tarnished gold embroidery. Furniture in dull rose tints and pictures in old gold frames gave the room an air of refined luxury and rare good taste.

Many a badly proportioned room can be made harmonious and a false sense of proportion given by a judicious use of color and careful selection of furniture. A drawing-room, whose proportions gave it the appearance of a passageway, had a color scheme of black, cream and gold. The ceiling was tinted cream and brought down onto the walls in a plain frieze. The walls and woodwork were blue black with very dead finish. The dull gold furniture was upholstered in creamy toned materials and the same cream colors were repeated in the hangings. Paintings in gold frames hung on the walls. The furniture was placed at such angles as to accent the width of the room and one quite forgot the actual proportions in the charm of the arrangement.

After deciding on the style and the color scheme for the drawing-room one should select the important pieces of furniture, — the piano, the sofa, the necessary chairs and some occasional tables. The piano, where the room is small, can be dispensed with, as can curio cabinets and other pieces that are not for actual use. If possible, the piano should be a grand, as an upright piano is never a good-looking piece of furniture. Each chair should be selected for its comfort as well as the beauty of its lines. An uncomfortable chair is rarely beautiful. The mind should be at ease as well as the body, and a finely designed chair rests both. As the work progresses, extra pieces of furniture will suggest themselves, but do not buy anything simply because it pleases you and then force it into your room whether it is suited to the surrroundings or not, because you have no other place for it.

It is always unsafe to mix furniture of different countries and periods. There are certain styles that in a way overlap each other and harmonize so that they can be used safely in the same room, while others should never be brought into the same house. It is far better to deny one's self the pleasure of owning a fine example of workmanship than to spoil it and the effect of your room by placing it in incongruous surroundings. There is always the danger of making a

room look like a museum where many styles of furniture are brought together. Besides, the sense of repose and refinement is lost. No matter how beautiful individual pieces may be, the room should never show a want of judgment, a careful selection, harmony of color, and above all, a knowledge of the appropriateness of things.

A rocking chair is all right in a bedroom. It may even be permitted in some other parts of the house, but it should never under any circumstances reach the drawing-room. There are many beautiful chairs, comfortably upholstered, designed for the drawing-room that add to its charm and increase its comfort. All of the furniture should be selected to carry out the original idea of the room so that when complete it should represent a consistent whole.

This idea of appropriateness must extend to the least detail — floor coverings, pictures and ornaments. There are, perhaps, more mistakes made in hanging pictures than in almost anything else in the house. They are hung too high, or too low; there are too many of them, or they are inappropriate. In a paneled room, the pictures should be either set in the wall or else hung blind, or with heavy silk cords.

Above all else, avoid an appearance of stiffness. A certain amount of formality is necessary to the dignity of the room, but nothing so effectually checks conversation and produces a feeling of awkwardness, as a room where all the chairs are straight-backed and severe, where all the pictures are hung with rigid exactness and where the ornaments are paired off in a manner that suggests the coming together of the passengers of a certain historical vessel. Under such circumstances, conversation is sure to lag and become labored and dull. It was this feeling of painful severity that doomed the American parlor. The American drawing-room should have all the dignity and elegance of the reception-room, coupled with the repose and comfort of a family sitting-room. It is half way between the two — a little too free for the former and a little too formal for the latter.

The Garden City Competition for Inexpensive Cottages

Announcement of the Awards

THE responsibility of beautifying a country rests primarily with the landowner. It is he who can say what kind of building may or may not be erected on the land he deeds to another. A factory, stable or slaughter house may not be built, the parchment decrees. If the purchaser is free to erect dwellings, it is desirable to go a step further and permit only dwellings which shall ornament a locality. This cannot be done by specifying the cost alone. Consideration should be given to design, and design is best determined by reference to a committee of experts.

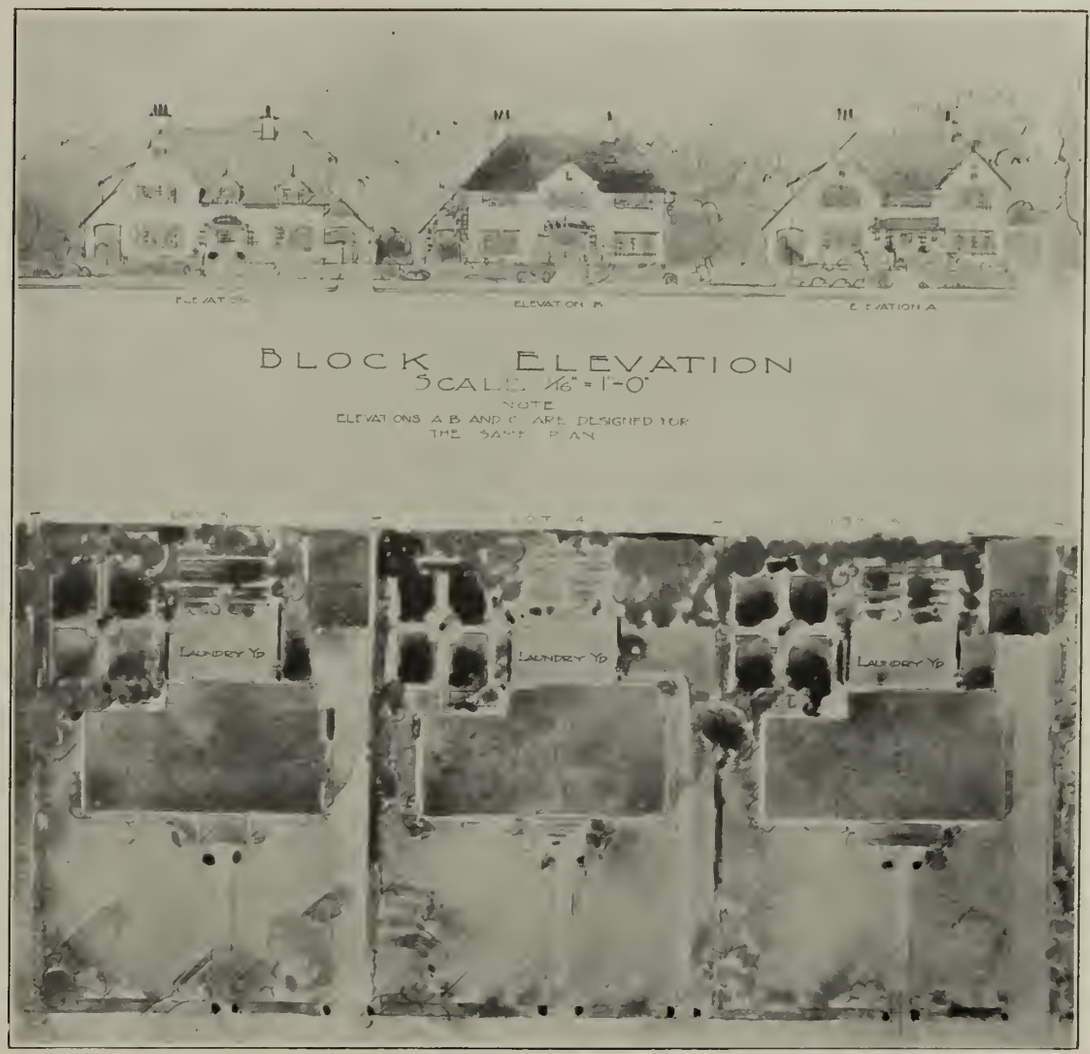
Having some interest in the fate of their lands to be sold, the Garden City Company has begun an intelligent method for developing them and has employed such a committee. The Company owns a tract, adjoining Hempstead on Long Island, containing about two thousand acres, a part of the estate of the late A. T. Stewart. Garden City, there situated, is fortunate in having been thus far well developed, and enjoys some renown



First Prize Design for Single Houses

By J. Lovell Little, Jr., Architect. *Perspective View*

by reason of the Garden City Hotel, the Cathedral of the Incarnation, St. Paul's School for boys, St. Mary's School for girls and the Garden City Golf Club. These outposts, however, would avail nothing against the frontier of mediocrity the real estate speculator is pushing steadily eastward on Long Island unless the owners of the land take a firm position. This they have done.



First Prize Design for Single Houses
Block Plans and Elevations. Varied façades may be adapted to the same plan

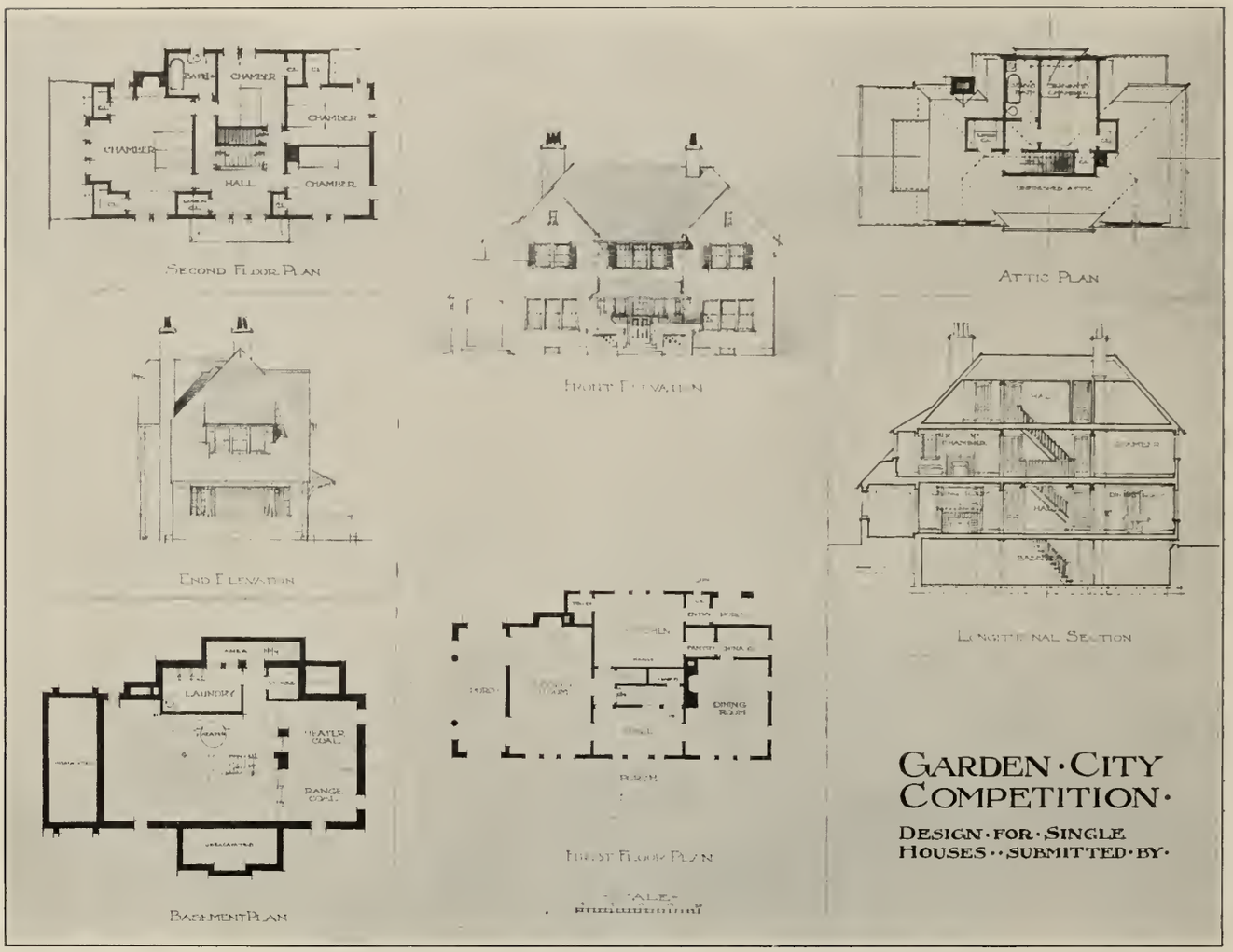
An anonymous competition for designs of suburban houses was determined upon, a program was published and placed in the hands of the architectural profession throughout the country. Two types of houses were to be submitted. "Scheme A" designated single houses to be built on lots seventy-seven feet wide and one hundred and twelve deep on each side of a street, and costing not more than $7,000. "Scheme B" was for two single corner houses on lots ninety-nine feet six inches wide and one hundred and twelve deep, between which were to be seven sets of double houses occupying lots one hundred and forty-three feet wide and costing not more than $12,500. The following prizes were offered:

For the best design for the single detached house .	$1,000
For the best design for the double house . .	1,000
For the second best design for the single detached house	500
For the second best design for the double house .	500

Ten additional prizes of $100 each were awarded to the ten next best designs, regardless of whether they were for the single or double houses.

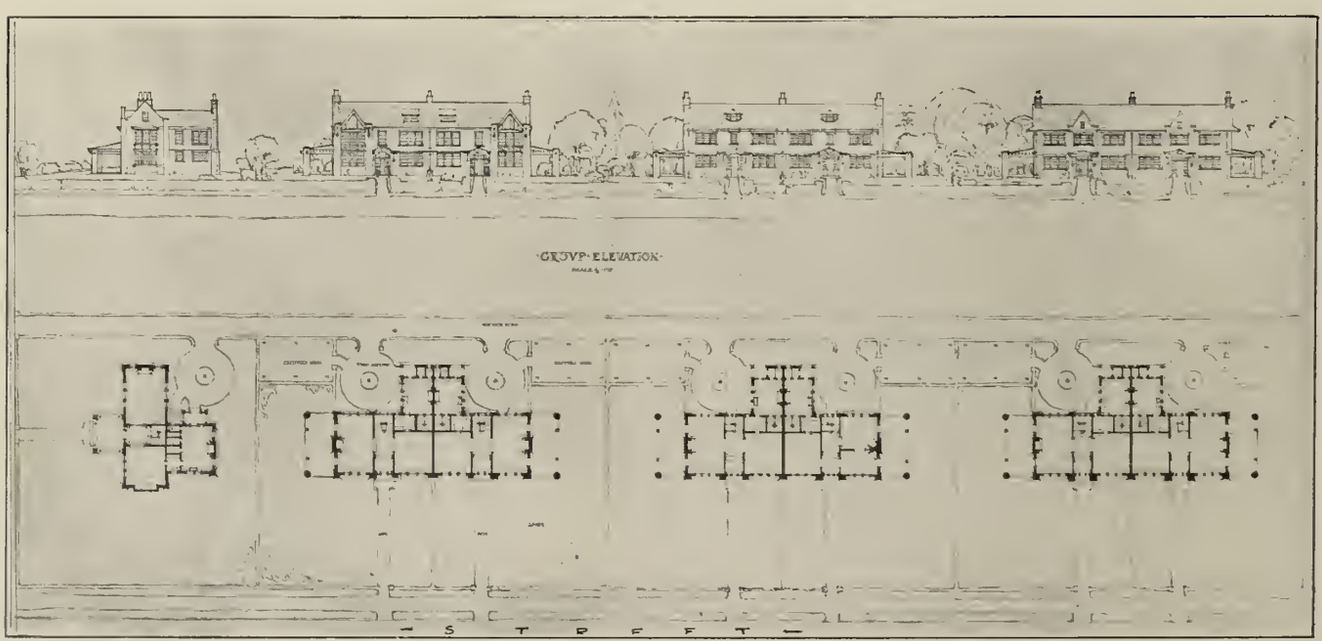
The jury to pass on the designs consisted of Mr. Allen Evarts, president of the Garden City Company; Mr. William R. Mead, architect of the firm of McKim, Mead & White, and Mr. Dean Alvord, a real estate expert, especially familiar with Long Island property and conditions.

Ninety-nine designs were submitted and the jury has made its awards. Seventy-five per cent of the designs were for the single houses. For this class Mr. J. Lovell Little, Jr., an architect of Boston, received the first prize. Mr. Aymar Embury, II, an architect of New York, received the first prize in the class of designs for double houses. In the opinion of the jury, the designs for the double houses were more satisfactory than those for the single houses; but owing to the

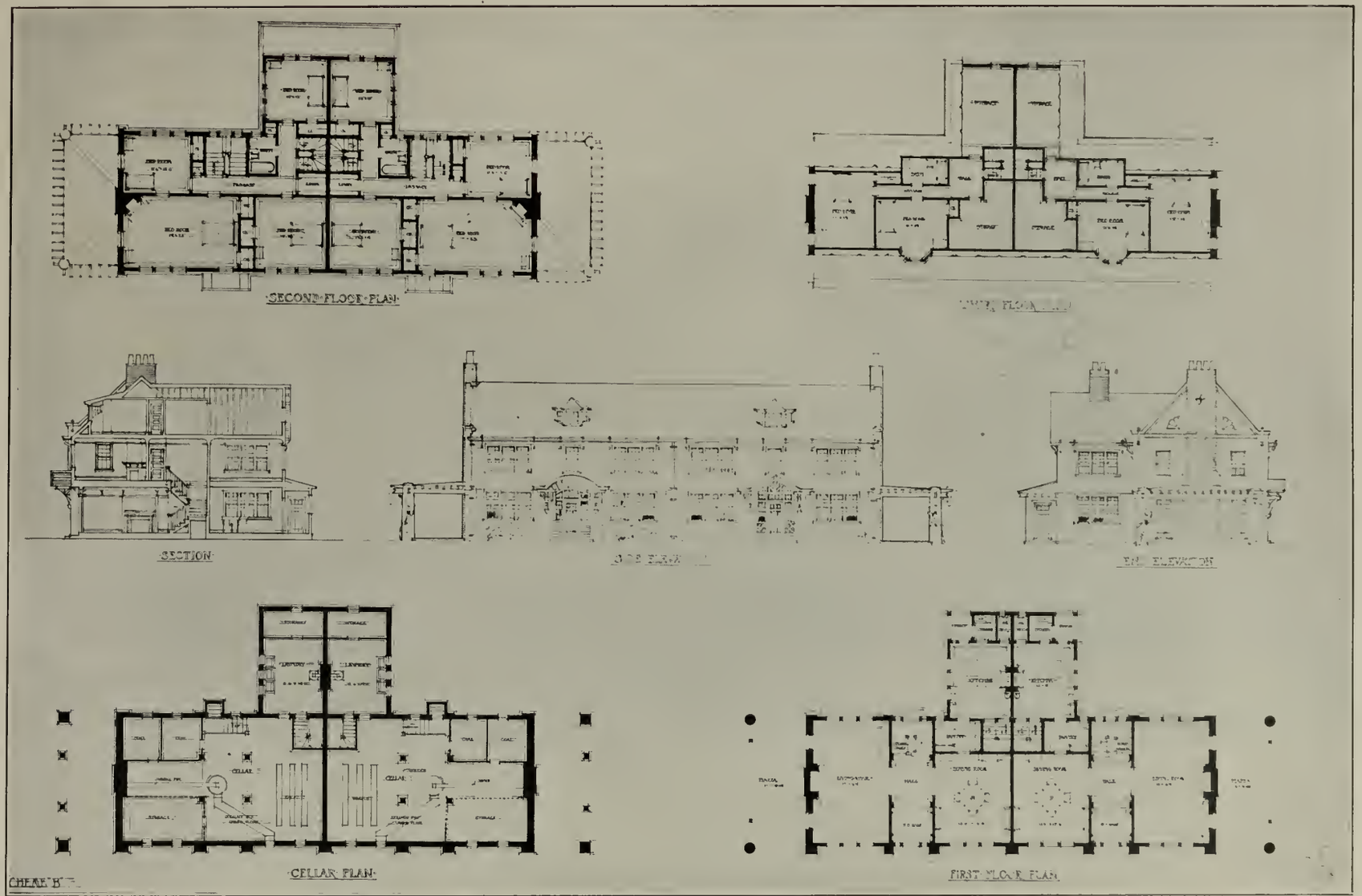


FIRST PRIZE DESIGN FOR SINGLE HOUSES *Plans and Elevations*

THE FIRST PRIZE DESIGN FOR DOUBLE HOUSES



By Aymar Embury, II, Architect. *Block Plan showing Variation of Façade adapted to the same plan*



First Prize Design for Double Houses — The Garden City Competition

Plans and Elevations

greater number of the latter, of the fourteen prizes, eight and six were awarded for the single and double houses respectively.

Commenting on the designs, the jury says:

"Of the plans for the single houses, approximately two-thirds were of the same general type, viz., a central entrance and hall, with the large living-room at one side, and the dining-room, kitchen, etc., at the other. In another somewhat numerous class, the long axis of the plan was at right angles to the direction of the street, thus presenting the narrower front towards the street. In view of the wide frontage of the lots, this type of plan is not considered desirable."



FIRST PRIZE DESIGN FOR DOUBLE HOUSES

By Aymar Embury II, Architect *Perspective View*

The former type was favored in making the awards. The plan of the first prize design for the single houses has the merit of being reversible should the location of the house with reference to the summer breezes require the piazza and living-room to be at the right. The foundation is to be stone or concrete, the superstructure to be of frame construction plastered within and without on wire lath. The interior wood finish is to be of cypress stained, white wood painted, and North Carolina pine stained, according to the importance of the room. Quartered oak is the floor material of the first story, rift hard pine above. The competitor's estimate of cost follows:

Excavating, stone, brick or concrete work	$905.00
Finished fireplaces	100.00
Tile floors on porches and piazza,	110.00
Lumber and shingles	950.00
Inside and outside finish and stairs	570.00
Tin work, gutters and conductors	115.00
Windows, doors, frames, blinds, etc.	350.00
Rough and finished hardware, flashing, building paper, etc.	170.00
Electric wiring	110.00
Gas piping	45.00
Inside plastering	390.00
Outside plastering	400.00
Staging for outside plastering	$50.00
Carpenter labor	985.00
Plumbing	720.00
Hot air heating	160.00
Inside and outside painting	400.00
Upper floors	260.00
Mantels	100.00
Stove	65.00
Miscellaneous, teaming, etc.	45.00
	$7,000.00

The author of the first prize design for a double house proposes to carry it out in concrete blocks for the foundation, first story walls and gable ends, and covered with cement stucco to prevent absorption of moisture; the upper portion of walls and roof to be shingled. The piazzas he recommends to be floored with brick, interior finish to be cypress or white wood. The heating system would be hot air.

His figures follow:

Excavation	$325.00
Cellar floor	200.00
Cement block and stucco	1,400.00
Carpenter work	5,800.00
Plastering	1,450.00
Plumbing	1,300.00
Heating system	980.00
Painting	600.00
Wiring	375.00
	$12,430.00

Other designs ranked next to those receiving the first prize in each class will be published in the January number of INDOORS AND OUT.

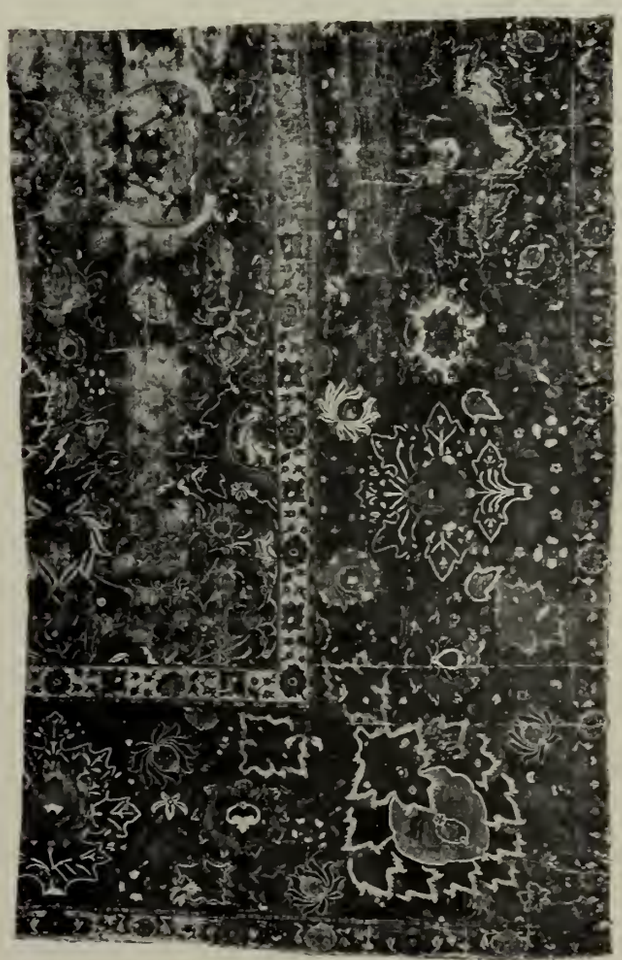
How Oriental Rugs are Sometimes Sold

The First of a Series of Authoritative Articles on the Floor Coverings produced by the Skilled Weavers and Dyers of the East. In this Paper the Writer cautions the Unwary Purchaser

By Arthur Urbane Dilley

THE oriental rug is a work of art and it is an article of commerce. The buyer ought to know something of the rug he buys and something of the person from whom he buys; he is dealing with a thing and a person. If he knows the rug and its value he need have no fear of the trader any more than the wise horseman need fear the horse dealer. In the articles that follow this I shall try to give some information about rugs themselves. Before giving such information I think it will be helpful to show the present character of the retail rug market, to show the buyer the character of the bazaar where he is to spend his money, in order that, if he cannot be sure in his choice of the goods, he can at least be forewarned against those who are waiting to influence his choice against his advantage. The essential thing is to know the oriental wares; lacking that knowledge a buyer may guard his purse by knowing something about the oriental mind and the equally elusive mind of the Occidental who sells oriental commodities. To say that the rug bazaar is a treacherous place for the innocent may seem to come ungraciously from one who buys and sells in this interesting place. Yet the connoisseur of experience owes something to the amateur; and the business man owes something to the cause of general business honesty. We who have bought a few fine books have thanked the experienced bibliophile who first warned us against paying a rare price for an edition that was not rare; we are grateful to the expert in old furniture who in published article or by private advice gently conducted us away from genuine Chippendale furniture that was manufactured in Michigan. We were not unrecognizing of the service done us by boards of health which told us, not how to find poison in canned meats, but what firms sold the poisoned kinds; and the person who has told us how to understand the true from the false in the representations of the life insurance agent has performed a service to the public and to the institution of life insurance.

I hope it is a not dissimilar service to introduce the rug buyer to the general conditions of the American rug stores. To make this introduction I have put together a few cases in which buyers have been deceived, and my purpose is to enable other buyers to see by the signs when they are in danger of being the victims in similar cases. All the cases fall under the head of misrepresentation; the kind, or the quality, or the condition, or the rarity, or the age of the rug is misstated by the salesman. The multiplicity of the cases and

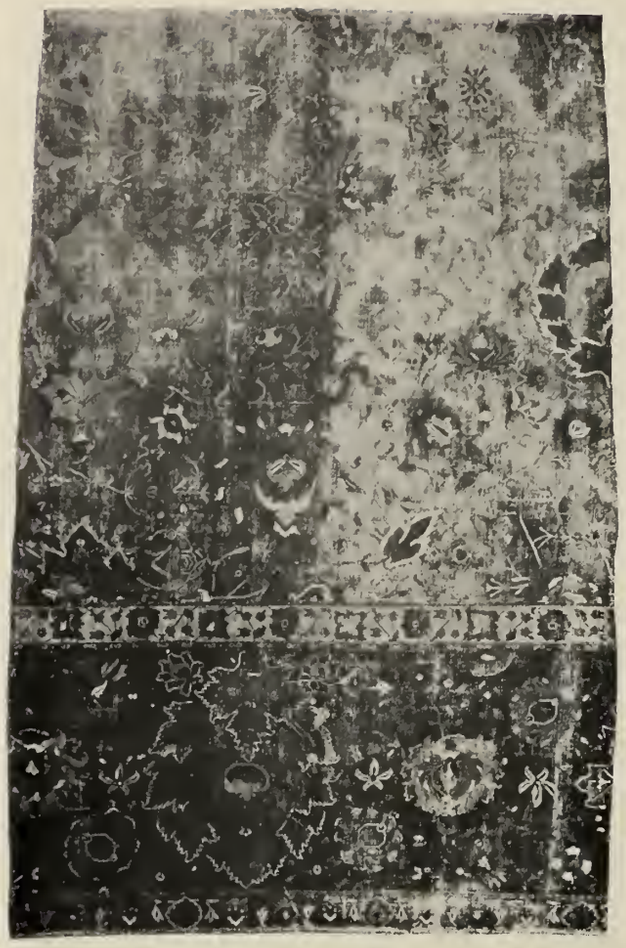


Ispahan Rug (Persian)

Sixteenth Century

Property of the Boston Museum of Fine Arts

Although this is a photograph of a fragment, the corner of a large Ispahan carpet, the type of design used by the Ispahan weavers is satisfactorially shown. It is a realistic floral design of high decorative order.



ISPAHAN RUG (PERSIAN)
Sixteenth Century
Property of the Boston Museum of Fine Arts
This photograph, also of a fragment, shows the character of an Ispahan center. The minutely drawn flowers and vines are not independent designs; they are the dependent, connected parts of an elaborate center pattern.

the daily occurrence of signs that these cases are common go to show that misrepresentation in the selling of rugs sometimes happens.

Two years ago, a Boston gentleman came into my office with a large bundle under his arm. He informed me with evident pleasure that he had just purchased one of the rare Ispahan rugs so much sought by collectors. "It came out of a bale recently purchased in New York by a local dealer," he said, "and cost me only $35." Knowing that Ispahan rugs have not been imported in that way for years, and have never sold for any such sum, — recent prices range from $2,000 to $38,000, — I jocosely offered $500 for any Ispahan of the dimensions which the bundle indicated. The offer was refused, and the package was opened, only to confirm my incredulity, for here was no Ispahan, but a much worn and badly cut Kabistan. The two are no more alike than a tallow-dip and an arc light. Ispahan designs are of the finest, most intricate and realistic floral nature, whereas the design of this rug was strictly geometrical and comparatively primitive. Of course the dealer was called to account, and stubbornly insisted on his judgment. He was informed that the Boston Museum of Fine Arts exhibits several Ispahan rugs, which might be compared with the piece under dispute, but he retorted that a comparison was useless as the rugs in the Museum could not be vouched for. It was hinted that the authority of museums is fairly reliable as against the judgment of the average dealer; and there the matter ended.

A year ago, another gentleman came into my office, strangely enough, with just such another bundle, containing a rug bought of the same dealer. He had an Ispahan, too, but the cost was even less, a mere $20. This rug proved to be a Shirvan, about sixty years old. It was useless for the floor and not good enough to hang, and so was eventually exchanged for something more serviceable. "You are making a mistake in returning that rug," said the dealer. "We'll probably mend it and sell it to the Museum."

Misrepresentation by name, intentional or otherwise, sometimes appears in window displays, where, in instances, half the rugs are wrongly labelled. This is mostly due to ignorance; but when, as recently happened, a brand-new acid-treated Saruk rug was designated "Antique Sehna, Museum Specimen," the intent to deceive was evident. It may be noted that whereas museums, our safest guides as far as limited collections can be guides, are sometimes not in favor with rug dealers as courts of appeal, their dignified names are constantly found very useful to conjure up credulity. "Museum piece" is common in advertisements. If a rug dealer had a museum piece, and he knew it, he would not need to advertise it with a job lot of several hundred rugs.

More serious than false designation is the occasional misrepresentation of quality. Almost all the new rugs in the larger sizes come in three or four grades according to the number of knots to the square inch, and the quality of the material used. These grades look much alike. To the novice, a Herez rug, selling at $125, appears very nearly, if not exactly, as good as a piece costing

twice as much. An instance in point was a sale attempted in Watertown, Mass., several years ago, when two rugs of the cheapest possible grade were offered blandly as of the best. Between these grades, on rugs of this size, the difference in value was fully $200, but the buyer never suspected. He liked the rugs and all but bought them, relying on his taste alone.

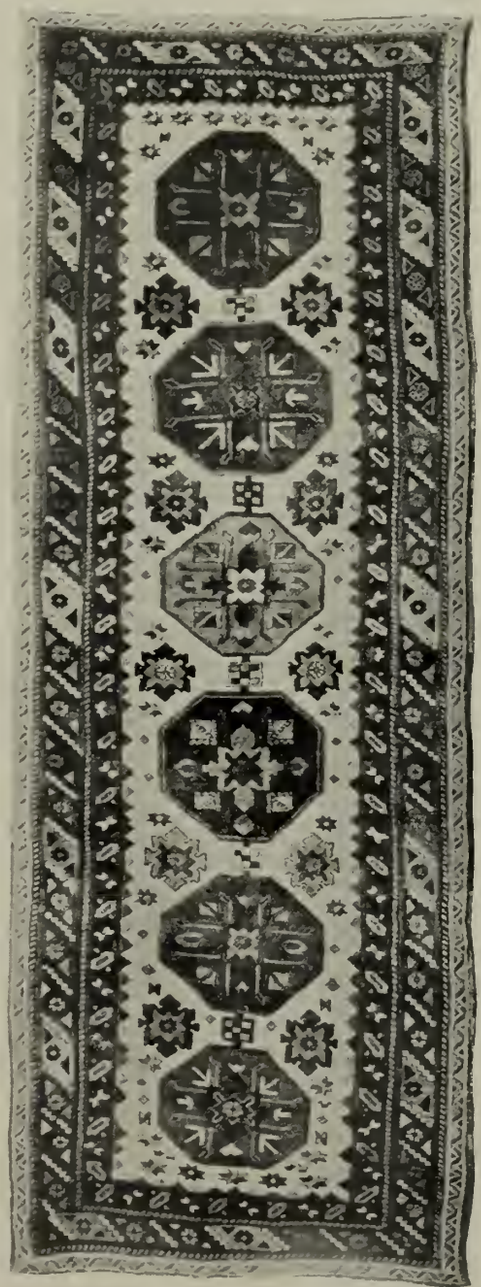
In advertisements, these and other misrepresentations are least evident, and most flagrant. Much may be conceded to the prevailing hyperbole of commercial language, but to one who knows rugs, the advertisements day after day are just as grotesque as if a picture dealer advertised two thousand Museum Raphaels for $13.98 each, or a book dealer advertised: "We have just sent our buyer to London, and purchased $700,000 worth of the first folios of Shakespeare. These are going like hot cakes. Scholars and book collectors say we have sold more good first editions of Shakespeare at ridiculously low prices than ever before in the history of poetry." The public would laugh at this, the most zealous advertising agent would not render his house ridiculous by displaying it in the Sunday papers. Yet, to the Occidental, so mysterious, unpronounceable, and similar are oriental names, that reputable firms put out advertisements of rugs no less ridiculous than the foregoing parodies. The following are actual instances.

Here are two advertisements of firms which handle rugs as a side issue, proclaiming the sale of the finest rugs in America:

"In beauty of design and harmonious color effects, our latest importations are the finest ever brought to America."

Of course the statement is preposterous. Any one of several hundred New York importations would excel this one. Similarly this announcement:

"The most gorgeous examples as well as the most simple, elegant designs. The collection, *therefore*, embraces the most superb rugs on this side of the Atlantic."



KABISTAN RUG (CAUCASIAN)

Date 1840 (?)

This rug is almost identical in design with the Kabistan rug which was sold as an Ispahan. The design is not floral and elaborate as in an Ispahan, but geometrical and primitive. The few flowers that are attempted are geometrically drawn. Further, the patterns are totally independent and disconnected. The largest of them, the series of medallions, would have been, to an Ispahan weaver, beneath practice.

The logic of "therefore" is a trifle blind, and the use of "collection" is a little disconcerting to a collector. The great rug collections seem to be constantly on the market, and apparently they can be bought for very little.

According to the following statement, a famous collection can be purchased at half price:

"For such Oriental Rugs as compose this Famous Collection to be selling at Half Price, is the Marvel of the Century. The Character of the Offerings, the Beauty and Quality of the Superb Rugs, the Magnitude of the Purchase, the Tremendous Assortment, and the almost Unbelievable Prices, have simply astonished all who have come to look, and their name is legion. Picture Pieces from the Old Masters, Museum Pieces, hundreds of the Rarest Gems from Persia — all offered at prices far less than the very ordinary kinds sell for elsewhere."

Here we have all the enticing words of art advertisement, "old masters," "museum pieces" and "rarest gems."

The effectiveness of this kind of advertising is undoubted, in witness whereof the following:

"Our Oriental Rug Sale a Triumphant Success. Never before has this good old New England city been so stirred up over the Oriental Rug question. Yesterday tremendous sales were made, breaking all records. Thousands and thousands of dollars were gladly paid by collectors who realized that this was the opportunity of a lifetime. Boston, New

England, America, never witnessed such a sweeping, wholesale, clearance of Oriental Rugs."

Two bits of humor, such as the following, are worthy of repetition:

"We sell rugs intelligently. The people who show them to you are salesmen of great knowledge. They are thoroughly experienced in Oriental Rugs, having been well schooled by our rug buyer."

The value of the schooling and the aptness of the pupils are self-evident. Again:

"Our Chief leaves in a few days for the far East. While in the Orient he will visit all the principal as well as all the obscure rug making places."

That is, the rug buyer who is to be away from six to eight weeks, will visit all the rug making places, even the most obscure, over an area of approximately 3,000,000 square miles.



SHIRVAN RUG (CAUCASIAN)
Date 1850 (?)
This rug is almost identical in design with the Shirvan rug which was sold as an Ispahan. Here again is the geometrical drawing of detached figures and serial medallions. Two borders could hardly be more dissimilar than this one and the one shown on the Ispahan plate.

To call rugs by wrong names, to pretend that rugs of no great value are exceptional pieces, is to impose on the credulity of the ignorant. To offer for sale, without explanation or with false statement, rugs which have been treated with acid, lime, or ink, to make them as presentable for sale as are the better rugs of a generation ago, adds one more ingredient to the compound of possible deception. Some dealers state the facts about "treated" rugs and leave the decision of their purchase with their customers; others absolutely deny the presence of such rugs in their stocks and proceed to sell them as antiques.

No more flagrant violation of truth has come within my experience than when I was called to inspect three rugs recently sold under a guarantee of "no treatment." The purchaser had insistently demanded good "undoctored" rugs and had made no restrictions as to price. One Kermanshah and two Khorassans were furnished and were used until a neighbor, in a course of an evening call, observed that the new rugs looked as if they had been treated. The result was a consultation in which I affirmed the truth of this opinion. My judgment was at once disputed by a prominent New York dealer, whose honesty and intelligence could hardly be questioned. Further to discredit me, the retailer attempted to employ a well-known rug-mender to make a written statement that my judgment was wrong. The rug-mender examined the rugs, wavered, and then said that if the case went to court, he could not make such a statement on the witness stand. So the rugs were returned, and the purchase money refunded, with numerous apologies for the "mistake."

This little incident inspired the owner of an adjoining house to ask an opinion of a similar Kermanshah rug, which he had recently purchased under a guarantee of seventy-five years "antiquity." Here again was a brand new rug which had been mellowed by artifice. Surprising how new and old rugs alike age rapidly in some stores!

If the rug store sometimes presents a pitfall to the unwary, the auction room too frequently holds a deeper one. At the ordinary rug auction, extravagant and false statement is at its height, and generally the bids are as fictitious as the merits of the rugs are over-estimated. The rugs are consigned largely by wholesalers who wish to

dispose of the left-over portion of a shipment, or by firms which practice the purchase of cheap rugs with possibilities. These rugs are sewn, cleansed, treated, oiled until they outface the finest importations. They become the rarest of antiques, and are sold only when the bids advance sufficiently above the cost. To illustrate how completely prearranged some rug auctions are, I recall this instance: A wealthy wool dealer, attending the auction sale of a large rug consignment "from abroad," asked that a certain interesting silk rug be next bid on. The auctioneer consented, and after an effective harangue, mostly at war with the facts, on the merits of this wonderful piece, announced a first bid of $150. "Whose bid is that?" inquired the wool man. "The bid is $150," answered the auctioneer. "I asked whose bid it was." "The bid is $150," choired the auctioneer and assistants, all together. No one in the audience seemed to comprehend. The bid came from the auctioneer's hand-book. A less wary visitor to a similar rug auction was the publisher of a leading trade bulletin, who out-bid an auctioneer and all his assistants for rugs which were not worth half their stated and apparent value. If an expert in the manipulations of Wall Street falls an easy victim to a clever rug auctioneer, what chance has the widow or the orphan?

And right here is the nub of the matter. It would concern the ordinary purchaser little, what kind of rug he bought, what its age, condition, or wearing qualities, provided he liked it, and provided he paid only its actual value. But he knows as little of values as he does of the rugs themselves, and he can learn values only by long experience. Many times I have been asked to furnish lists of the more common rugs with general values attached, but this is impossible. As well ask for general values of real estate or of live-stock. Value depends on individual merit. One Daghestan rug may be dear at $25 and another cheap at $150.

Quite as uncertain as the prices in auction rooms are the prices in stores, where the rugs are not marked in plain figures. A letter mark or stock-book reference often results in two prices. In justification of this, a rug merchant gave me this experience: Mrs. Verywelloff came into his store one day and examined some of his choicest weavings. He quoted some exceedingly low



DAGHESTAN RUG (CAUCASIAN) *Date 1830 (?)*
This illustrates further the geometrical designs common to Caucasian rugs, medallion, hook and barber-pole patterns.

prices, the effect of which was the opposite of what was intended. "The rugs are too cheap," she said, "I want better pieces," and she went elsewhere. This man was confident that if he had quoted extortionate prices, he would have made the sale. So his method of business ever after was to inspect and question his customers, and then determine values. With this system he became "Verywelloff" himself.

It is impossible to reform the dishonest methods of selling rugs so long as these methods are profitable. They will become unprofitable and liable to court review only with the increase of the essential knowledge of rugs among the buyers.

Christmas Gifts for the House

THE earliest recorded instance of the making of gifts was from Eve to Adam and she shared in her gift equally with him. Even to-day the interchange of gifts between members of a family retains too much of the savor of mutual benefit. If it is "more blessed to give than to receive," the real spirit of giving is more evidenced in a gift from which the giver will derive no personal advantage.

Last Christmas mother gave father a hall clock, and father was delighted; but it is doubtful if he could forget that the labor of winding devolved upon him, and that the music of the chimes would gratify her no less than himself. How much better it would have been had both united their expenditure, jointly giving the hall clock to the home. If the whole family had contributed, the spirit of enthusiasm would have been more widely spread, and all could have clasped hands and danced joyfully about the gift on Christmas morning, singing cheerfully, "This is one on the house."

And see how many things, great and small, useful and beautiful, are lacking, which, if made a gift to the home on Christmas, would increase the comfort of the whole household. Some suggestions follow:

FOR THE HALL.

An Umbrella Stand.
An Oriental Lantern gives a delightfully diffused light.
Plaster Casts, subjects and shapes for all needs of the decorator.
Bronzes.
Portières. New fabrics can be found in the shops nearly every day.
Tapestry.
Potted Plants. Nothing so cheerful indoors as a mass of green.
A Tabourette.
Jardiniere.
Oriental or Other Rugs. Be skeptical in purchasing.

FOR THE PARLOR OR LIVING-ROOM.

A Piano, if the Christmas fund be large.
Pianola, or Angelus Music Player.
Music Cabinet. Saves the music from getting scattered.
A Phonograph. With records for the Metropolitan Opera or rag-time taste.
Sofa Cushions, one for each member of the family.
Afternoon Tea Table, for "the cup that cheers but does not," etc.
Afghans, for the couch.
Fireplace Set.
Wood Basket, of close weave that will not drop dirt.
Window Flower Boxes. Put a lead tray underneath them.
Music Box. It should have a separate table.

FOR THE LIBRARY

A Reading Lamp, best for the eyes because the best light in existence.
Elastic Bookcases, may be obtained in colors and finish to match the rest of the room.
A Revolving Globe, especially useful in these imperialistic days.
A Table Book Rack, conveniently exposes the titles of books.
Revolving Magazine Stand.
A Microscope, entertaining and instructive.
A Dictionary and Stand, robs the poor speller of a good excuse.
Waste Basket, for *some* of the daily mail.
Encyclopædia.
Desk Furnishings.
Letter Scales.
Subscription to a Select List of Magazines.

FOR THE DINING-ROOM.

Fireplace Screen, to protect the backs of those at table.
A Chafing Dish, emblem of Sunday evenings at home.
Coffee Percolator, the morning cheer giver.
A Fernery for the Table, a permanent decoration.
Carving Set, for the holiday bird.
Colonial Serving Tray. The servant will appreciate it if you don't.
Asbestos Pad for the Dining Table.
Silver Basket.
Candelabra. By these only can the dining-table be lighted to perfection.
Cigar Cabinet. It will be a moistener also, and should have lock and key.
Electric Cigar Lighter, the acme of convenience.
Fork and Spoon Chest.
Flower Jars, for walls, table or floor.
Stained Glass Panel, an antique for the window.

FOR BEDROOM OR SEWING-ROOM.

Shoe Bags, for Closets.
Clothes Racks, increasing capacity of closets.
Chest Weight Apparatus, to attach to wall.
Sewing Machine.
Sewing Table. Sewing Basket.
Small Book Rack for the wall.
Japanese or other Screens, always useful.
An Oil Heater, for the sudden spell of zero weather.
A Case for Scissors.

FOR THE BATHROOM.

Medicine Cabinet, for the wall. It will have a mirror on the front.
Bath Rug, for the cold tiled floor.
A Glass Towel Rack.
Porcelain and Metal Bath Fittings.
Electric Water Heater, can be used for shaving.
Seat for the Bath Tub.
A Rubber Shower Attachment, to be adjusted to the faucets of the tub.

FOR THE KITCHEN AND LAUNDRY.

A Kitchen Cabinet. There are three good types on the market.
Small Wall Cabinet for Kitchen Utensils, useful and can be ornamental.
Bread-Making Machine.
Aluminum Cooking Ware.
Vegetable Brush.
Carpet Sweeper.
Gas Range.
Woven Wire Carpet Beater.
Laundry Hamper.
Electric Flatiron.
Set of Brushes with Adjustable Handles.
Meat Chopper.
Laundry Cabinet, to hold soap, wringers, clothespins, etc.

FOR THE VERANDA, GARDEN AND GROUNDS.

A Gloucester Hammock. If the veranda be not enclosed, during winter it can be hung in the attic playroom.
Garden Outfit, lawn mower, rakes, etc.
A Garden Hose, that will reach anywhere.
Wicker Lounging Chairs with Cushions.
Fiber Rugs, the best for the piazza.
Sun and Wind Screens, the Japanese sorts are prettiest.
Sun Dial. A good search should reward one with an antique.
A Lawn Sprayer.
Galvanized Iron Ash Barrel.
Underground Garbage Receptacle.
An Ash Sifter.

FOR THE BEST PLACE THAT CAN BE FOUND.

A Billiard Table.
Household Safe, for silver, valuable papers or liquors.
A Telephone.
Household Tool Chest.
Step Ladder.
A Filter, attached to the plumbing.
Boot Blacking Cabinet.
A Cedar Chest, air tight and moth proof.

Beauty Indoors

Apartment Furnishing. — For one who does not object to frequent moving and prefers the privacy and independence of an apartment to a boarding-house, a clever woman has evolved these simple guides for furnishing. Rugs, since they can be easily packed, form the most valuable asset of the apartment household. Chairs and even one of the couches may be of the inexpensive rustic type used on summer piazzas. "I do not care if these get broken in the moving," says the apartment lodger, "and if I leave them behind it is a small loss." She who has adopted them has made her surroundings particularly homelike and attractive. Bright, pretty cretonnes are used as cushions for the backs and seats of all her chairs, several of which are luxuriously capacious. A couch cover in harmony with her rugs never betrays a common cot underneath. And there are some handsome hangings which also are easy to pack and transport. The window draperies may be only freshly laundered for each abiding place of her nomadic life, but they look always new. And for the rest, she always has some flowers in her apartment, if not one or two rented ferns. The fireplace, in cold weather, always has a fire, and her heart also has ever a welcome for a circle of friends who, like herself, appreciate, if if they do not know how to make, a home.

Window Draperies and the season of renovating of them through the house, recalls the passing of the white muslin with ruffles. This change was, no doubt, induced by the increasing popularity of the Mission furniture which demanded something to harmonize with its straight lines. The dark somber aspect of the wood required some brilliance in tone, and thus bright, even gorgeous, coloring, together with straight outlines, for the window draping, appeared as the needed cheering up of the Mission room. New fabrics came in with this change, and as long as light effects as well as rich color were needed, those of diaphanous material and open mesh found their place. Madras and Nottingham came to the fore and Shikii silk offered a richness of tone which speedily offset any depressing influence of the dark-stained, straight-line furniture. The colors which in contrast with the Mission style have been found most effective are red, deep green, orange, cardinals, crimsons and purples. Any of these, as is well known, appear to the best advantage in association with dark tones.

Few People realize the Decorative Effect of books and dishes when placed against the wall. We may not have books enough to "line the library walls with book shelves"; or, so small may be the house, that the living-room may have to be made library too. Half the books gathered in a modern house do not deserve such dignified treatment as in library book-cases. For the recent fiction, the favorite poets, the children's books of poetry and fairy tale, nothing seems so intimate and home-like as "built-in" shelves, at about the level of the eyes or of the mantel shelf, in odd corners or flanking the chimney place. These can be made narrow, just the depth of standard novels, with no back, and when filled with books seem suitably "flat" and as if part of the wall.

The Beauty of Inexpensive Woods is proof that fine interior effects are not necessarily costly. Minuteness of grain is less important than pattern of grain; and especially for summer houses, bungalows or informal rooms, "Bohemian" in character, the open grained woods are most suitable because most effective, both as a finish and as a decoration. Carolina pine, once generally scorned, has a marvelously decorative graining, knotty pieces being not unlike highly magnified watered silk. The open surface freely admits stain or pigment, by which door or wainscot can be made as rich in effect as elaborate paneling in oak or mahogany. Remove the idea of cost, with the esteem it often falsely wins, and we shall be relieved of the monotony of quartered oak or of woods such as poplar and white pine which have scarcely any grain at all.



A Door of Open-Grained Wood

From Our Office Window

GOTHAM has suddenly discovered a band of squatters in its midst. For many years property owners on up-town streets have taken advantage of an old ordinance, or of special privileges granted them, and have built porches, porticoes, dining terraces, one-story shops and other protuberances out to the "stoop line," the point where the pavement ends and the areas and old flights of steps begin. The classic portico and marble perron of the Knickerbocker Trust Company, projecting fifteen feet into the public space at 34th Street, has brought matters to a head. Constantly increasing business and traffic of the avenue is incompatible with any shrinkage in the width of the public thoroughfare. Realizing this, the city claims its own. In its suit against the Trust Company, a recent decision of Justice O'Gorman makes pursuit of other Fifth Avenue owners possible. This is a new tax levied upon those elected to settle in Fifth Avenue because it had a future. The beautiful trespass of the Knickerbocker Trust itself may have to be razed; Martin's, the Waldorf and Sherry's may be ordered to take away their restaurant terraces or "move on." Mr. Cornelius Vanderbuilt may have to remove his $40,000 fence. The display of outdoor ornaments by antique shops must cease and the florists' sunken gardens disappear. All these changes in the familiar aspect of the avenue may come to pass; or,—or else forgetfulness will be cultivated at City Hall and nothing will be done.

MR. D. H. BURNHAM'S design for the physical improvement and beautifying of Chicago is a magnificent proposal. The changes it involves are radical. The transformation promised in the physiognomy of a city little famed for æsthetic purity and grace taxes the imagination to realize. An outer park belt, a lake-front boulevard, an improved river-front, a park in the heart of the city, a subway for surface and elevated cars, two great railroad terminals, an art museum and library center, newly paved streets — these are the chief improvements proposed. The mere mention of them does credit to the Merchants' Club, the Municipal Art League and other progressive citizens, who have caused the plan to be brought forth, and who now proclaim in its favor. Nor is the scheme backed only by enthusiasts. Officers of large corporations with real estate holdings are seriously interested. If this interest carries with it a willingness for ever so small a self-sacrifice the improvement will not be retarded. In other cities we have seen similar proposals condemned as mere dreams for no other reason than that they were radical, far-reaching and well-nigh ideal; and in the encounter with public apathy they have lost. It is Chicago's opportunity to put her scheme through. Mr. Burnham has contributed his services and done his part. It now remains for the people of Chicago to add impetus to the idea. Let them correct the stranger's impression that railroading, pork-packing, wheat speculating and other material aims measure their lives. Let them teach the entire country a lesson in the *execution* of a superb idea.

EVERY man, woman and child who lives in the city would be glad if some of the horrible noises which attend city life could be done away with. Perhaps we ought to leave the child out of our category and to place the Fourth of July in a class by itself. In England, that distinguished neurologist, Sir James Crichton-Brown, is pleading the cause of quiet. He calls attention to the fact that not quantity but quality of sleep restores, and that sounds heard, even if not perceived, produce a definite harm. One may sleep in a boiler factory, or amid the playing of whistles, rumbling of vehicles and the like, but one will suffer physically and nervously from a disturbance of his peaceful rest though he may not be conscious of it. The most horrible of all city noises is that of the elevated trains. Cannot some genius devise a method of making it, if not wholly silent at least less unbearably noisy than it is at present? Some railroad companies ballast their elevated roadbeds, and so produce much less noise than is the case with the lightly-built local elevated lines. The resonance of the "L" is a resonance that kills.



A Snowy **"Standard"** Lavatory of Porcelain Enamel completes the comfort of your bedroom, and by eliminating the unsightly washstand adds a finished note of charm to its intimate beauty. It is pure white and sanitary — an aid to cleanliness — a preserver of health, and a source of unlimited satisfaction to the possessor.

Our Book, "MODERN BATHROOMS," shows many beautiful Lavatory designs suitable for bedrooms, with prices in detail. It also tells you how to plan, buy and arrange your bathroom, and illustrates many beautiful and inexpensive as well as luxurious rooms, showing the cost of each fixture in detail, together with many hints on decoration, tiling, etc. It is the most complete and beautiful booklet ever issued on the subject, and contains 100 pages. FREE for six cents postage, and the name of your plumber and architect (if selected).

The ABOVE *"Copley"* Lavatory, *Plate P503-B* can be purchased from any plumber at a cost approximating $34.00 — not counting freight, labor or piping.

CAUTION: Every piece of **"Standard"** *Ware bears our* **"Standard"** ***"Green and Gold"*** *guarantee label, and has our trade-mark* **"Standard"** *cast on the outside. Unless the label and trade-mark are on the fixture it is not* **"Standard"** *Ware. Refuse substitutes — they are all inferior and will cost you more in the end. The word* **"Standard"** *is stamped on all our nickeled brass fittings: specify them and see that you get the genuine trimmings with your bath and lavatory, etc. Address,*

Standard Sanitary Mfg. Co., Dept. 42, Pittsburgh, U. S. A.

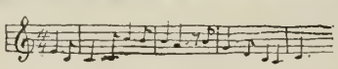
Offices and Showrooms in New York: "Standard" Building, 25-37 West 31st Street.
London, England, 22 Holborn Viaduct, E. C. New Orleans: Cor. Barrone & St. Joseph Streets.
Pittsburgh Showroom: 949 Penn Avenue.
Louisville: 325-329 West Main Street. Cleveland: 208-210 Huron Street.

You Can Not Buy This Picture



Drawn by C. Clyde Squires

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An Old Love Song

The size of the charming picture (of which this is a reproduction in miniature) is 10½x15 inches. The large print is a sepia photogravure, plate marked. It is hand-printed on Exora steel-plate paper, 19x24, ready for framing.

The Picture Will Not Be Sold

But the large print will be delivered, carriage prepaid, to **every** *new subscriber to LIFE at $5.00 a year, if we receive the remittance before February 1, 1907.*

In place of "An Old Love Song," new subscribers may, if they so prefer, select prints from our catalogue to the value of $2.50. The handsome little catalogue of LIFE'S PRINTS, with miniature reproductions of 127 drawings, will be sent to any address on application.

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from falling, slipping or tripping; keep your rugs flat and straight; preserve their wearing qualities and make them easier to sweep. They do not show where fastened, nor mar the finest polished floor. Readily applied; easily fastened and unfastened. 75c. a dozen, sample set of four fasteners 25c., sent direct post paid illustrated booklet, and names of over 900 dealers who sell Sultan Rug Fasteners sent free on request.

OVER 2,500,000 NOW IN USE. TRY THEM.

The illustrated booklet also gives new and valuable information about Oriental Rugs.

SAMUEL B. DONCHIAN (Inventor), 72 Pearl St., Hartford, Conn.

The Pest of the Pergola.

It is an awesome thing for a great city to be stricken by an epidemic. All unawares has the pest of the Italian pergola crept upon us. Through the hot summer days it has raged among the charitable fêtes along the north shore, and already it is getting ready for a ruthless winter campaign.

Two years ago Chicago never had heard of the pergola. In unknowing peace our leading families arranged their bazaars, confiding only in the humble café chantant or the meek and lowly biergarten. No thought was there in innocent hearts of the architectural pestilence that dwelleth in the sunny southland. All was virgin contentment.

Of a sudden there was a change. On this fair scene of simple quiet descended the "Fête Champêtre," memorable, among other things, as the only outdoor entertainment given in Chicago under weather conditions favorable to human life. And through the pavilions and booths of this gay fair wound the snaky lengths of the first pergola the city had ever known. Vines and blossoms covered it, but beneath the outer masque lurked the skeleton of the Italian arbor. Ever and anon its ivory ribs gleamed through the green, hinting the whited sepulcher.

Thus was the scourge born. Everywhere pergolas sprang up, with the speed of ten-cent magazines. There were pergolas at the kirmess, pergolas at the charity ball, pergolas at the Japanese play. The Lake Forest horse show was permanently pergolized, and the new South Shore Country Club enwrapped in an appalling mass of pergolic vertebræ. It is estimated that the present pergolas of Chicago, if placed end to end, would reach from here to Grand Crossing and back. — *Chicago Evening Post.*

Antiques

THE ONLY GENUINE COLLECTION IN PHILADELPHIA

Consisting of genuine old Highboys, Lowboys, Pie-Crust Tables, Desks, Secretary Bookcases, Dressing Bureaus, Card, Side or Dining Tables, Banjo, English Mantel and Grandfathers' Clocks, Sideboards, Carved, Highpost or French Beds, Wardrobes, Linen Presses, Sofas, China Cabinets, Knife Boxes, Gilt Mirrors, Pier Tables, Claw and Ball-foot, Ladder Back and Dutch Chairs of the Colonial, Chippendale, Hepplewhite and Sheraton Periods. Sheffield Plate, Astral Lamps, Cut Glass, Brass Andirons, Fenders, Shovels and Tongs, Historical China, etc., etc. Old Colonial Architectural Pieces, Wood and Marble Mantels.

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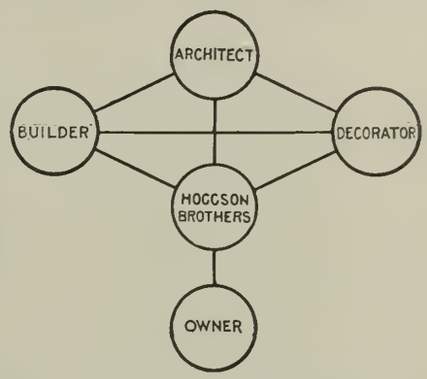
When we guarantee a piece genuine it IS genuine

SOME OF OUR PIECES ARE IN THE ORIGINAL CONDITION

JAMES CURRAN

1625 Pine Street
PHILADELPHIA

A NEW BUILDING METHOD



This diagram shows the principles of our organization, which directs co-ordinates and controls *every part of a building operation.* It includes under a single contract the services of the architect, builder, decorator and furnisher and places the responsibility for every detail of the work on a single firm. "The Way to Build" mailed on request.

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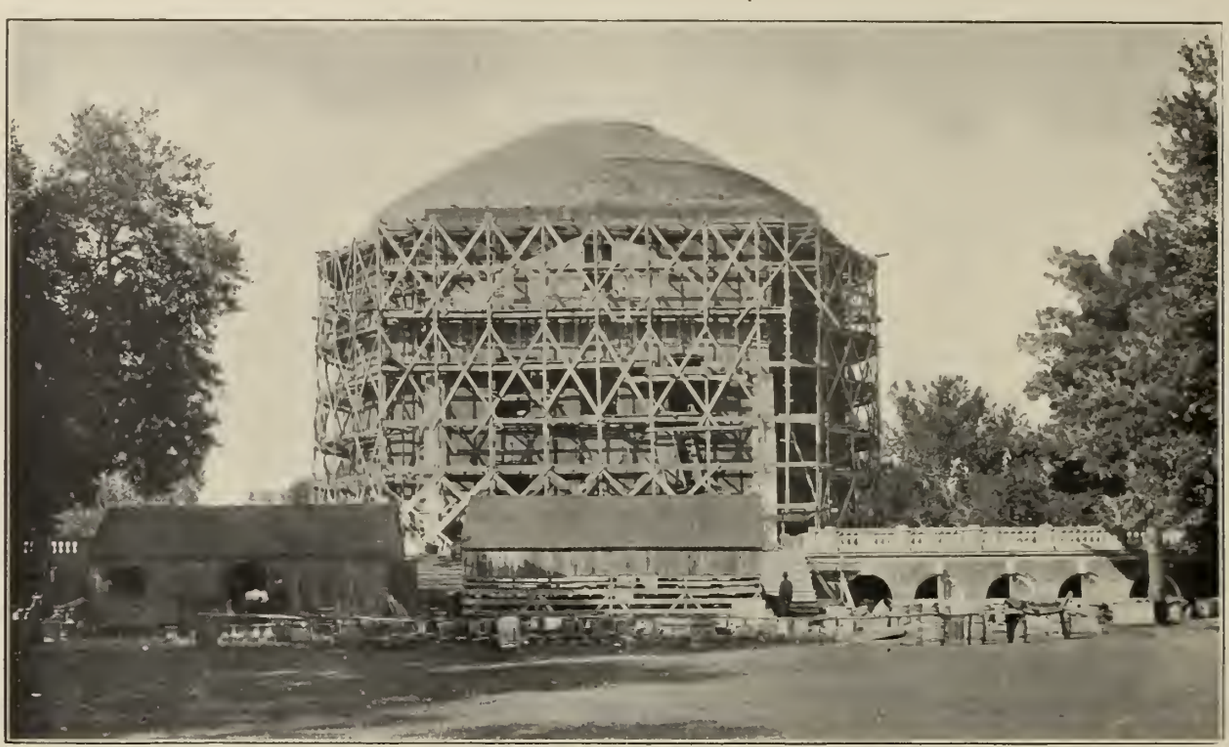


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We Are the First!

Yes, we are the first of the manufacturers of Terne Plates to suggest and adopt the plan of stamping the amount of coating carried by our brands of Roofing Tin, and of stamping all wasters as such.

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In future, don't merely specify American Ternes, American Extra, American Special, American Old Style A, 2A, 3A, 4A, 5A, MF or U. S. Eagle New Method — but examine the boxes when these arrive and see that the contents indicate exactly what you purchased. If the sheet isn't stamped with the coating, look along the edge for the mark "Waster."

If you'll use these precautions you'll find Roofing Tin to be the most satisfactory roof covering you can use — but you can't expect an 8-lb. Terne to do the work of the old time or present day 30 to 40-lb. coated plates.

Send for our booklet "From Underfoot to Overhead" if you would know how a high-grade Terne Plate is made, and use MF ROOFING TIN, "The Terne which turns the elements," if you want the best Roofing Tin that can be had.

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Meets an imperative and growing demand and makes casements at once the most artistic, the most convenient and the most satisfactory windows in every way for homes in suburbs and country.

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Artistic, durable, inexpensive, reversible and washable.

Special Christmas Offers

2 x 3 ft.	Rug	$1.15
3 x 6 "	"	3.00
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Blue, green or pink. Sent to any address in the United States, express prepaid, on receipt of price. Order now and send us the address of your friend and we will ship the rugs just in time for Christmas

Other sizes up to 12 x 18 ft. at $36.

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Write to-day for Booklet E describing Dorothy Manners Hand-woven Rugs, Carpets, Portières, Couch- and Table-covers.

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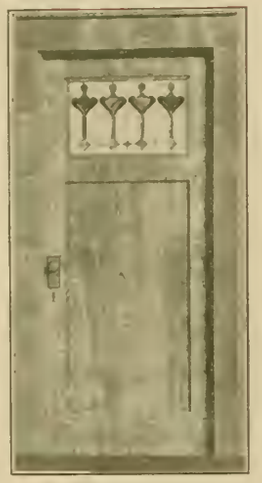
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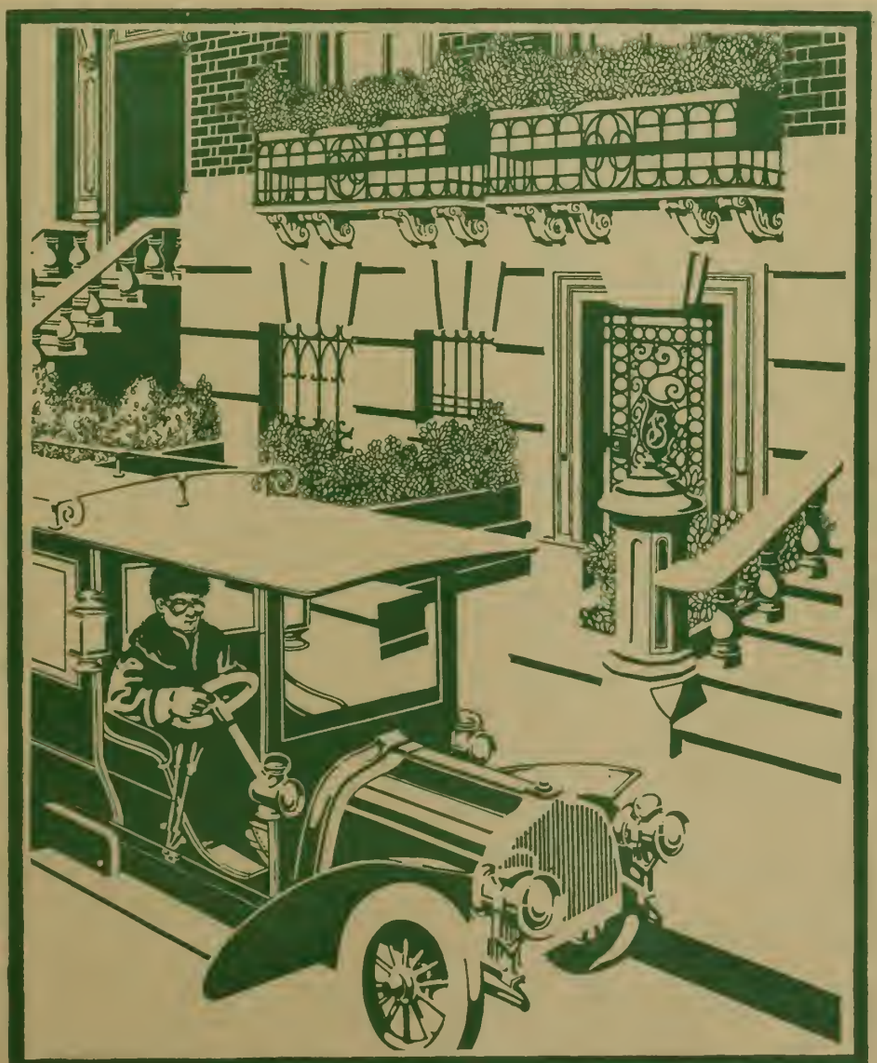
I refer to the publishers of INDOORS AND OUT, for whom I make many special views. Most of the photographs illustrating articles in this issue were taken by me.

82 Water Street
BOSTON

INDOORS AND OUT

THE HOMEBUILDERS MAGAZINE

JANUARY 1907



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The Art of Ventilation

WINTER, with its overheated and underheated houses, is here, and with it comes the annual plea for the free circulation of fresh air in public conveyances and meeting places. Colds and pneumonia often follow the neglect of ventilation.

Man's existence depends upon the quality of the atmosphere that surrounds him. He may be in first-rate physical condition, well clothed, well fed and in a cheerful frame of mind, but let him enter a sealed street car in the early morning and his outlook is changed. The half-hour's journey to his work in an atmosphere exhausted and poisoned by the breathing of three score human beings, and laden with the impurities of the street, may transform him into a depressed and tired individual, unfit to take up his duties.

The same carelessness in matters of ventilation often prevails in music halls, theaters, schools and private houses. The healthy are made sick by confinement in an exhausted atmosphere full of disease germs which they cannot ward off, owing to a weakened power of resistance. Fresh air is in abundance outside the windows, but it is not allowed to come in.

Most halls, schools, churches and street cars have some system of ventilation which far too often is not used. As the medical profession and common sense urge the vital need of pure air, and plenty of it, it remains for the public to demand that rules for ventilation be enforced.

Fresh air shafts in active service are as necessary as fire escapes. — *Chicago Evening Post.*

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See Article on Washington in this issue

Oriental Rugs in America

THE little local Armenian monthly quoted here the other day, denouncing the invasion of the Oriental Rug industry by American "hustle" in manufacture and trade, nevertheless makes haste to say that, judging by the many beautiful rugs which the editor has seen in the homes of Greater Boston, it is probable that New England has the most of the true gems from Oriental looms in this country. Speaking of the origin of the designs as at once accounting for their inherent beauty and testifying to their genuineness and intrinsic value our Columbus Avenue contemporary says the designs are religious in significance and date back to the Armenia before Christ. The ancient peoples of the East believed their gods to be living in everything, especially in forests. In ancient Armenia planetree groves were numerous, well-kept and much loved and worshiped. The Armenians, without meaning to commemorate their Pagan days, still unconsciously follow the instinct of tree worship. The tree pattern in their rugs is so overlaid now with its development in ornament that it is hard always to recognize the tree, except for the palm leaf, which is the most perfect combination of beautiful lines in art, by the common consent of all nations in all ages. The Assyrians' sacred tree, seen everywhere in the Assyrian sculpture and architecture, was carried throughout the East as a sacred object by the Saracens in their crusades for the propagation of Mohammedanism. But outside of tree forms the Oriental designers appear to have racked their brains to invent the conventional means of expression in wood and stone as well as textiles, until a sort of alphabet was produced in which to tell the tales, myths and traditions of their races. What in ornament may mean great things to the Oriental, used in ignorant imitations, distorting both form and arrangement, makes a meaningless jumble. The spurious are, therefore, easily detected by true believers and experts in Oriental art. You should get one of these Orientals among us to pass on your new rug and not flatter yourself you have a priceless relic of the East because the catalogue of the sale may have stated: "There are only three such gems in existence, one owned by a Persian khan, the second is this wonderful piece and the third is missing."—*Boston Transcript.*

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The Winter Pine

Whose leaves turn not at all is different from our magazine, whose leaves are ever turning.

We have yet to meet a man who has not, at the beginning of some year in his life, made up his mind to turn over a new leaf and to write on it in a quite different hand. The expression is trite, but surely we may be permitted to apply it to INDOORS AND OUT with a perfectly literal meaning.

We are planning to turn over some eight hundred new leaves during 1907, and we believe that the writing upon them will be both pleasing and helpful to our readers.

In the February issue is an illustrated article on the magnificent residence recently completed for Mrs. John Nicholas Brown at Newport, R. I. This house has frequently been referred to as the "Palace built for a Baby."

Two young men, who desired to ornament their garden with a sun-dial, tell how they succeeded in making one for themselves.

A house of excellent design and of unusual individuality, which was built by an architect for his own occupancy in Berkley, California, will be illustrated and described.

It is difficult to make dining-rooms in city houses attractive and cheerful and light. Some of the best examples will be shown.



Those of us who received numerous books at Christmas will be interested in an article on small movable bookcases as introduced into rooms of various designs. They are illustrated with clever and original pen drawings.

The Hutcheson Garden, A Delightful Small House, Some Notes on the Selection of Antique Furniture, will all be especially enjoyable, and the serial articles on Laying Out and Planting of Suburban Lots and on Oriental Rugs will be continued.

Our plans are extensive and are constantly broadening with the result that an article announced for a certain number is occasionally crowded out into the succeeding issue. This is not right, we admit, and we are planning to avoid it in the future, but it has occurred, and we offer our humble apologies to our readers.

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Contents for January

Vol. III 1907 No. 4

The Indoor Winter Garden at "Faulkner Farm" . . Frontispiece

Washington: The Winter Capital of American Society — By W. T. Bingham (*Illustrated*) — 157

Do Artistic Shops Pay? . . . . . By Samuel Swift (*Illustrated*) — 165

A House Built of Concrete Blocks . . . . . (*Illustrated*) — 172

Indoor Winter Gardens and Sun Parlors . . By Howard Claude (*Illustrated*) — 179

A Cottage at Wollaston, Mass., costing $6,200 . . . . . (*Illustrated*) — 183

The Three Kinds of Oriental Rugs as Distinguished by their Weaving — By Arthur Urbane Dilley (*Illustrated*) — 186

An Appreciation of Old Mahogany . . . By Ellen Cady Eaton — 190

The Suburban Lot . . . . . By J. Franklin Meehan (*Illustrated*) — 192

The Garden City Competition for Inexpensive Cottages. — II . . . (*Illustrated*) — 196

Garden Statues of Lead . . . By Lawrence Weaver, F. S. A. (*Illustrated*) — 202

The Housekeeper 205

Beauty Indoors . . . . . (*Illustrated*) — 206

The Home Grounds 207

From Our Office Window 208



THE INDOOR WINTER GARDEN AT "FAULKNER FARM"

Estate of Mrs. E. D. Brandegee, Brookline, Mass. *Little & Browne, Architects.*

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Indoors and Out

A Monthly Magazine devoted to the Beautifying of America
chiefly by means of Architecture and the Arts Allied to it

Vol. III JANUARY, 1907 No. 4

Washington: The Winter Capital of American Society

Illustrated with Views of the Most Notable Homes Recently Built there

By W. T. Bingham

THE potency of Washington's charm as a place of winter residence for people of wealth and leisure was never more apparent than now. The number of pretentious houses being erected is greater than ever before. The attractions of the city to people who wish to shine socially or to enter a political, scientific or even an official atmosphere, are unquestioned; and although it is complained that there is no truly artistic or literary atmosphere in the Capital, that it is a delightful place to live for people who possess independent means, there is no doubt.

The building up of "New Washington" began thirty or forty years ago, and since that time there have been periodical "booms"; but it has been since the eighties that the present up-to-date standard of modern municipal government has been set and especially a standard of modern houses with their immediate surroundings beautified. For seven or eight months of the year, beginning with October, Washington is a charming place of residence, climatically and otherwise. As to the other months the least said about them the better. This consideration is not important, however, in contemplating the Capital as a place of residence, because the large majority of those



The Residence of the late Levi Z. Leiter, at Dupont Circle



THE RESIDENCE OF ROBERT W. PATTERSON, ESQ.
McKim, Mead & White, Architects

persons who have erected the beautiful homes, that are beginning to rank high in modern architecture, flit elsewhere for the remainder of the year, leaving Washington to heat, dust, weeds and general dilapidation.

It must be nearly twenty years now since the late Levi Z. Leiter of Chicago, desiring to bask in the social sunlight of the Capital, built the great house on Dupont Circle, which is yet pointed out to the sightseer as "finer than the White House." This was the pioneer of the Washington mansions, and the number of them that have followed is almost too great to be counted. Among them, across New Hampshire Avenue from the Leiter house, is the residence of Mr. Robert W. Patterson of Chicago, who married the daughter of the late Joseph Medill, editor and proprietor of the Chicago *Tribune*. This house, which is built of white marble, on an irregularly shaped piece of ground, is a monument to the artistic and architectural ability of the late Stanford White. He had great difficulties to contend with in carrying out his ideal in this house, and gave it his personal attention during all the process of construction.

The best types, possibly, of Colonial architecture are the houses of Mr. Thomas Nelson Page, the Virginia author and novelist, at the northwest corner of New Hampshire Avenue and R Street, and that of Hon. Wayne MacVeagh, on the north side of Massachusetts Avenue, between 17th and 18th streets. Mr. Page's house is more the style of an old Virginia manor house, it being four stories in height, with side galleries or loggias. Mr. Page and his present wife, who was the widow of one of the Fields of Chicago, do not, of course, live in Washington in summer, and they spend many other months traveling in Europe and elsewhere. The interior of their house is most artistic, and the latchstring is reputed to hang always on the outside of the door. The MacVeagh house, whose host and hostess live for several months at their country place in the suburbs of Philadelphia, is strictly Colonial, and has been greatly admired by the best architectural authorities.

The most admired example of purely French architecture in Washington is the residence of



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Little & Browne, Architects



General Fitzhugh's Residence

Wood, Donn & Deming, Architects

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Mr. Thomas Nelson Page's Residence

McKim, Mead & White, Architects



Mrs. Mary Scott Townsend's Residence
Carrère & Hastings, Architects



Capt. Larz Anderson's Residence
Little & Browne, Architects



INTERIOR OF CAPT. ANDERSON'S HOUSE

Mrs. Mary Scott Townsend, on Massachusetts Avenue, between 21st and 22d streets. It is in the style of the Renaissance, and is surrounded by attractive gardens. The architects were Carrère & Hastings. On the site of this delightful house originally stood a large brick mansion, which was the home of the late Curtis J. Hillyer, one of the silver kings of the West. Owing to the superstition that an old house should not be torn down to make room for the new, or, in other words, that one will not live long who moves into a new house, Mrs. Townsend had her mansion erected around the Hillyer house, theoretically, not destroying it. Across Massachusetts Avenue, almost opposite the Townsend house, is the imposing residence of Larz Anderson, whose wife was one of the heiresses of the Perkins' estate of Boston. This house is massive in its proportions, and is a typically European arrangement of wings surrounding a carriage court open to the street. Especially the circular pillared entrance porch is suggestive of the Italian style, as developed in England, of which style the house as a whole is an excellent example. The architects were Little & Browne of Boston.



PORTION OF THE GARDEN FRONT
Of Capt. Anderson's House

Just east of the Anderson house is the massive and ornate pile erected by Thomas F. Walsh of Ouray, Colorado. He completed it a few years ago; but had occupied it a short time only, when the distressing automobile accident occurred, which killed his only son and seriously injured the daughter who was preparing to make her social début in what was said, at the time, to be the costliest private residence ever erected in Washington. Young Mr. Walsh was killed while the family were living in Newport in 1905, and the residence has not since been occupied, although it is expected that Miss Walsh will soon have her coming-out party there, as originally planned.

On Sheridan Circle, which breaks into



THE VENETIAN GOTHIC RESIDENCE OF JOHN B. HENDERSON, JR., ESQ.

Now occupied by Hon. Oscar Straus, Secretary of Commerce and Labor

George Oakley Totten, Jr., Architect

Massachusetts Avenue extended near 22d Street, and which bids fair now to be the most fashionable part of new Washington, there are some striking types of new and old architecture. One of the most pleasing houses in this neighborhood was recently erected by the firm of Wood, Donn & Deming, for General Fitzhugh, formerly of Pittsburgh. This is a square, comfortable house of Italian type. On the other side of Sheridan Circle is the recently completed residence of George Cabot Lodge, son of the senior Senator from Massachusetts.



DESIGN FOR RESIDENCE OF CLARENCE MOORE, ESQ.
Bruce Price & de Sibour, Architects

One of the oddest and at the same time most elegant private residences in Washington, that is almost startling in its departure from any style heretofore known at the Capital, and possibly elsewhere in the United States, is the Venetian Gothic dwelling erected out on the commons of 16th Street extended, by Ex-Senator Henderson of Missouri for his son, John B. Henderson, Jr. Being ambitious, politically, young Mr. Henderson has preferred, however, to dwell across the Potomac, in Virginia, and the Venetian palace of white marble and pink stucco has therefore been leased to Mr. Oscar Straus, soon to be a member of President Roosevelt's cabinet as Secretary of Commerce and Labor. The senior Mr. Henderson lives at the foot of 16th Street Hill in Boundary Castle, which he built fifteen years ago. It looks, indeed, like a castle on the Rhine.

Another example of the colonial design is the home recently completed for Mr. and Mrs. William Phelps Eno of New York, on N Street, near 18th.

The imposing private houses that are as yet only on paper, or, which were only recently begun, will be even more striking and costly than any of those already mentioned. The one upon which the most money will be spent, it is understood, is that of John Hays Hammond, which will be placed upon the ample site which he purchased a year or more ago at the corner of 24th and U streets, on a rise of ground overlooking the entire city. This house will cost upwards of $500,000, and will, of course, embody all the new ideas that can be suggested by architectural, scientific and sanitary knowledge of the present date. The architects are Wyeth & Cresson of Washington. Mr. Hammond is one of the "South African set," as are sometimes known a group of men who made great wealth in the diamond and gold fields, and all of whom have come or are coming to Washington to spend it. The pioneer Washingtonian of this group was Mr. Henry Cleveland Perkins, who occupies the brown stone mansion on the triangle between Connecticut Avenue, 20th and R streets, built fifteen years ago by the late Senator Philetus Sawyer of Wisconsin for his daughter, Mrs. Howard White of Syracuse. Another of these Monte Cristos is Mr. Hennen Jennings, who is a mine owner and engineer and a graduate of Harvard as well. The plans, by Architect Totten, are for a house of the modern French Renaissance type, and the same architect has also designed, on what might be called American lines, a large home for Gardner F. Williams, who for many years was chief engineer and general manager of the famous DeBeer's diamond mines, and whose son now fills those

positions. The senior Williams took a degree from Heidelberg, and like his neighbor-to-be, Mr. Jennings, was a mining engineer in California before going to South Africa.

The triangular piece of ground in the center of the fashionable northwestern part of the city, bounded by New Hampshire Avenue, Corcoran, 18th and R streets, and which has long been on the market because of its great value, has been purchased by Perry Belmont of New York, who has lived in Washington for the past two winters, entertaining the gay world of the Capital with a lavish and indiscriminating hand. While in Europe during the past summer, Mr. and Mrs. Belmont had plans prepared for a house to be erected on this lot. It will be the finest in the city, it is said, which, of course, is saying a great deal.

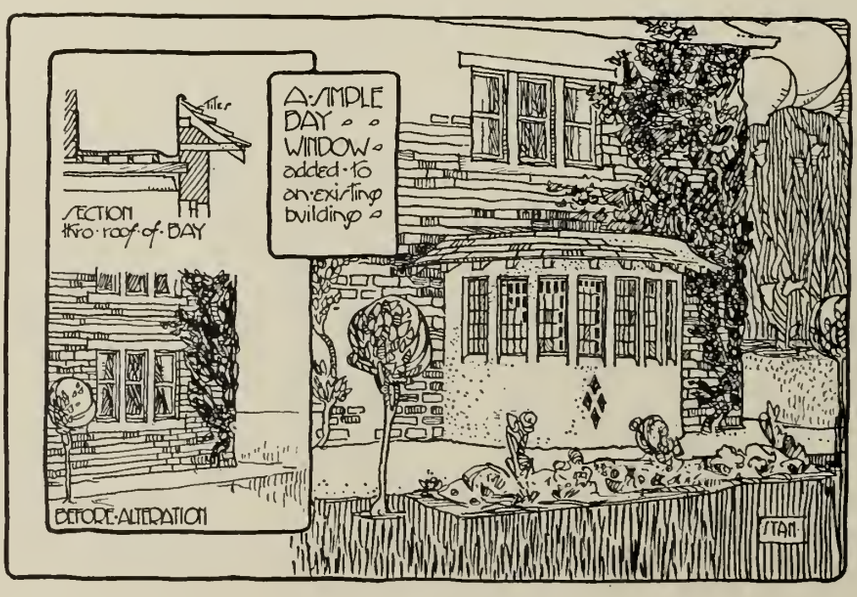
On Massachusetts Avenue, almost opposite the MacVeagh house, Mr. Clarence Moore, whose present wife is the daughter of the late E. C. Swift of Chicago and Pride's Crossing, is building a house from plans by Bruce Price & de Sibour, which is to be of the French type of the period of Louis XVI, with a formal garden in the rear. It will be of strictly modern construction and appointment, including sixteen bathrooms, and is to cost in the neighborhood of $350,000. Another mansion recently completed upon plans by the same firm is that of Thomas T. Gaff of Cincinnati, at the corner of 20th and Q streets. It is a striking type of French chateau architecture, of red brick with white stone trimmings, and the interior is notable for the rich wainscoting and paneling in the spacious hall and dining-room. Another member of the Cincinnati colony is Frank Ellis, for whom Carrère & Hastings are preparing plans for an elaborate house.

A residence for Christian Hauge, the first minister from Norway, is being completed at the corner of 24th Street and Massachusetts Avenue by Architect Totten. It is of the French chateau type in the period of Louis XII.

The German Embassy has had plans made for an Embassy building in the immediate neighborhood of the John Hays Hammond house and will soon commence the work of building. The present embassy on Massachusetts Avenue terrace was purchased only a dozen years or so ago, but has long since been found to be entirely inadequate and not at all in keeping with the dignity of such a powerful and brilliant government as Germany. The French government, also, some years ago purchased a site in this immediate neighborhood, and plans are now being prepared for an embassy building.

Whatever else may be said of the architecture of the private houses in Washington, new and old, it cannot be denied that they possess at least the charm of diversity and individualism. New Washington is indeed unique, and justifies the prediction so often and so confidently made for it, that within the next quarter of a century it will become the most beautiful Capital city in the world.

A Simple Bay Window added to a House is suggested by this sketch. Three unattractive windows in an equally unattractive room are replaced by a semi-circular bay. The walls may be of a cheaper quality



of brick than the house, or they may be of wood, for they are to be covered with roughcast. A shingle or tile hood serves as a picturesque cornice. Thus the room is extended and cheerfulness given it at a cost of a few hundred dollars.



A Grocer's Shop on the Atlantic City Boardwalk

Do Artistic Shops Pay?

Ornamental Business Establishments of the Picturesque Type considered from Practical and Æsthetic Standpoints

By Samuel Swift

WHAT the advocate of artistic shops wanted to find was a case like this: Mr. A., a retail shopkeeper in a city, at the corner of B and C streets, believes he ought to get a larger share of neighborhood and casual trade. He consults an architect, who helps him remodel and rebuild his shop, giving it character and perhaps something approaching beauty. Result, a quick and permanent increase in the business.

What he actually found was a case like this: Mr. A., finding his rent too high, or his customers drifting to another part of the town, decides to move. While he is about it, he makes changes suggested by experience, in the building to which he is going, and perhaps he also seeks to convey an air of prosperity and good taste by providing ornamental quarters. Ask him, after he is comfortably settled in the new shop, whether he ascribes any of his increased business to the good appearance of his place, and it is nine chances against one that he will recount the long career of his firm and its large clientele, developed in an earlier time. Or there will be some other excuse for the better state of his trade — he will rarely acknowledge, in so many words (there are only two), that "art pays."

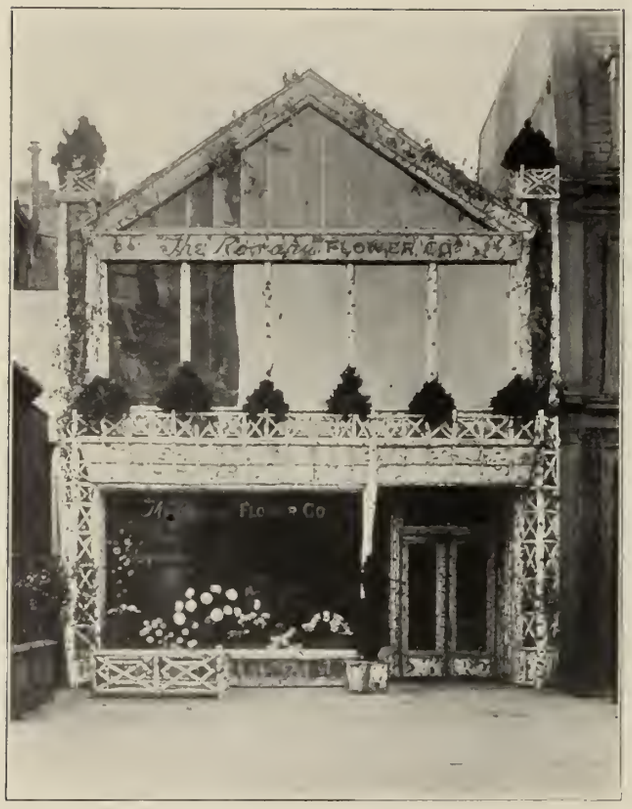
Nevertheless, the tendency of progressive and successful men of business the world over reveals the truth. Better shops, like better offices, better dwellings, better railway stations, are coming and coming fast. Other things being equal, the ordinary man will go to the hotel, which, inside and out, is the most attractive in appearance. Restaurants entice custom through their neatness or elegance. Book sellers, boot makers, tobacconists, flower dealers, tailors, confectioners, have foreseen business returns from money spent in decorating their shops. Drug stores vie with one another in the size of their window jars and the expense of their glass chandeliers. Everywhere in the retail trade we see a more or less clear notion that the appearance of a shop is of importance only second to that of location, in securing business.

It is only a matter, then, of turning this existing sentiment into proper channels. But this is the same problem that faces all architects — how to teach their clients to appreciate and to demand what is good and what is also expressive.

Perhaps an argument like this is as good as any:

Architect — You are suffering from the competition of your neighbor on the next street?

Shopkeeper — Yes, since he put in a new plate glass front and began to advertise I have lost trade. I'd better copy his store front, I think.



A 34TH STREET FLOWER SHOP

Architect — No. Don't do that. He has increased his business because his place is more conspicuous. It catches the eye, but it is not half so effective as one would be that also displayed character and initiative. Now tell me, your goods and his are about the same in quality and price, are they not?

Shopkeeper — Yes.

Architect — Well, don't you see, then, that it is not the quality and not the price that you must depend upon to get trade? A customer who comes into either shop and sees the stock is as likely to buy from you as from your rival. It is simply a matter of drawing that man into your establishment rather than your competitor's, by some attraction you can exert upon him while he is still on the street.

Shopkeeper — Very true. But how can such an attraction be exerted?

Architect — Through the eye. Rebuild the front of your shop so that it will impress the passerby as at once beautiful and appropriate. You don't need a psychologist to tell you that people's minds automatically expect a good interior where their eyes have seen a pleasing exterior. Make your shop so distinctive, so tasteful, that people in the street will note it and remember it, even though they don't need any of your goods at the time. Then, when they do need something you have, they will come to the place whose outside led them to believe they would find inside things that they would like.

Shopkeeper — That sounds reasonable. But my competitor's big glass front is not pretty, yet he gets more business than I do.

Architect — Wait until you have a place with a real flavor to it, something wholly individual. You have no idea of the advertising value of such an exterior, provided the interior is also in keeping with it. People remember such places whether they want to or not. When I asked about artistic shops in New York the other day, two persons, on separate occasions, mentioned a certain showroom on Fifth Avenue. These two persons did not know each other, and neither of them knew the proprietor or had any use for what he sold. But the rather surprising good taste of the place had left a mark in their minds; and of the passing throng on Fifth Avenue, many others must have also remarked it, to the profit of the wise merchant.



INTERIOR OF THE SHOP SHOWN ABOVE

Birch Bark held in place by Rustic Twigs forms the Finish



The Showroom of an Interior Decorating Firm

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Lower Stories of a Building on 40th Street, New York

Showing Four Shops Picturesquely Grouped



A Florist's Establishment in Newport

Shopkeeper — Yes, I begin to see business possibilities in what you say.

Architect — Consider further the case of the Fifth Avenue merchant. The advertising value of his place is certainly equivalent to that of a well worded card in newspapers or the street cars. It catches not only the casual passerby, but those whom they tell about it — just as my acquaintances told me and I have told you.

Shopkeeper — Will it cost much to obtain this desirable individuality?



A Modern Bookshop
Made Effective by means of Decorative Glass

Architect — It need not. Much depends on the character and location of your business. Unless you seek only the richer buyers, beware of having your shop look too costly in architecture or decoration. I know people in moderate circumstances who avoid certain handsome shops in their neighborhood, because they fear prices must be high. Don't make a richer exterior than the class of your trade warrants. Any good architect will tell you the same.

Shopkeeper — Please draw me some plans.

And so on, until the architect has his client established in a place that houses him expressively, a shop that helps to bring the customer face to face with the goods.

Efforts to get this distinction and personality in the outward appearance of shops are still confined far too often to the mere decorating or arranging of ugly windows. You will see a haberdasher bestowing the utmost care upon a battery of canes and collars, or a drug shop with Egyptian pyramids of patent medicine packages built up in the windows. These expedients are good as far as they go, but they do not compare in efficacy with the distinction that good architecture confers. The window trimmer, if he knows his business, strives to convey to the passing public, through the vocabulary of boots, ribbons, hats, groceries, or books, some hint of what the shop aims to be, what standard it seeks to maintain. If he be very expert, he will succeed, as a certain fountain pen shop on lower Broadway in New York has succeeded, in outlining a quite definite policy of ingenuity and enterprise, by the showing of various objects in its windows. Such originality, however, is rare; moreover, it would count for much more [if exercised from the vantage



INTERIORS OF A MODERN BOOKSHOP (*Looking towards the Front*)

Expressing the Newest Thought in making the Premises Attractive and Comfortable for Patrons

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(*Looking toward the Back*)

point of a clever architectural setting, instead of from a commonplace plate glass window. What a pallid and uninteresting surface, by the way, is presented by these endless sheets of glass, ornamented only by painted signs!

But to return to the show window. There is no need to do away with it when you hand your shop over to an architect. On the contrary, the problem before the designer is to contrive an entrance large enough to be comfortable, without taking away too much of the commercially precious advertising space left facing the street.

Oftener than not, the interior of a shop is hidden from the street by a low screen of glass or wood or fabric, forming a background for objects shown in the window. Recent forms of opaque glass that transmit more light than ordinary clear glass are used effectively in the upper parts of shop windows, sometimes screening a mezzanine gallery. This top light is especially valuable in most small shops, which are apt to be deep and narrow.



A City Florist's Shop
A Milliner's Shop

Take as your standard the illustrations in this article and you will be surprised how few architecturally attractive shops of moderate size there are, even in big cities. The writer made a systematic search of New York's most promising district, from 14th to 50th Streets, between Fourth and Sixth Avenues, without finding a dozen of striking merit. On 40th Street, opposite the Public Library, are two good examples. A printing house in East 9th Street, a German publishing house in East 17th Street, a 34th Street flower shop, a few more here and there — what do they amount to in New York's stone and steel beehive? But their influence is something and it will grow.

Perhaps one of the aptest experiments has been made by a firm of men's tailors on Broadway near 27th Street. The place is only fifteen feet wide and sixty feet deep, but by a telling, employment of the Mission style in black trim with red burlap on the walls, above a black wainscoting, the little shop is made to wear an uncommonly attractive aspect. It was opened a year ago by men who confess that they got their ideas from ten years of commercial traveling through the middle west. It has been a successful business venture from the start, and the merchants are willing to give partial credit, at least, to the architecture and decoration. Whether their stock bears it out or not, the writer cannot testify, nor would he if he could — but what the place unerringly suggests is the personal touch, the individuality of style, the character and "know how" that fit a modern American citizen of good taste to his clothes. This is business; it is also art.



THE INTERIOR OF A PROGRESSIVE CIGAR DEALER'S SHOP
The Wares Advantageously displayed in Cases of Quartered Oak

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EXTERIOR OF CIGAR SHOP SHOWN ABOVE

A House built of Concrete Blocks

And the Grounds embellished with Architectural Detail in Molded Cement. One of the Finest Examples in Existence of this Modern Method of Construction

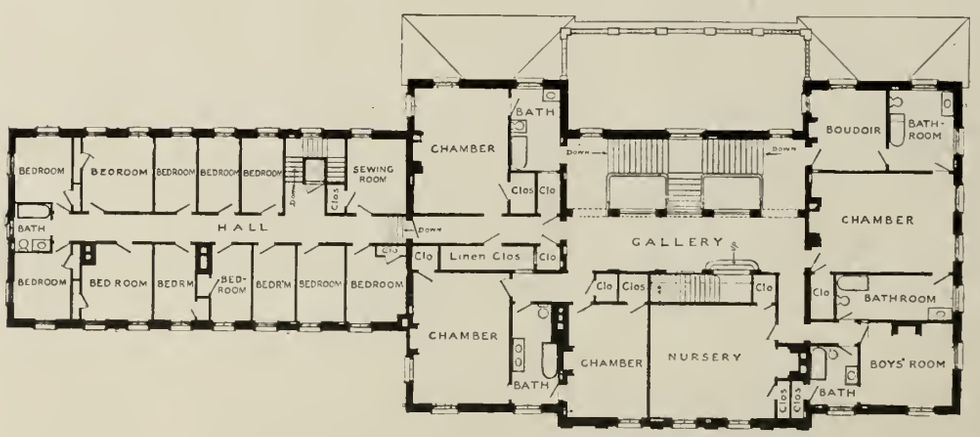
Blake & Butler, Architects

EVERY year another residence is added to the ever increasing number of large houses within a short distance of New York, and among these is the Georgian house just completed for J. Rich Steers, Esq., on the high ridge of ground about six miles back from Port Chester. The property, consisting of about sixty acres, slopes downward toward the north and west from the house, which is placed at the highest point of the grounds. The house stands well back from the public road and is approached by a wide avenue running in a straight line from the entrance about one-half the distance, and then sweeping to the left and up to the main entrance with its columned portico. Just at the turn this avenue passes through a group of large trees, which originally surrounded the old farmhouse. This building has been moved down the hill to the northeast and forms a picturesque group with the farm barns, etc.

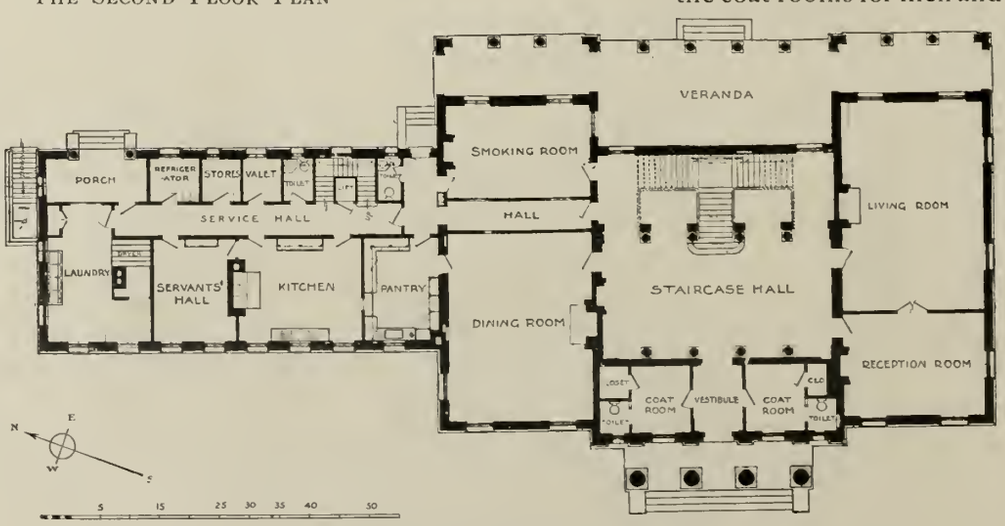
The main house is placed on a level plateau whence one has a wonderful view of Long Island Sound and the Connecticut Valley.

The house is built in the Georgian style, and with concrete blocks laid up in mortar in the character of ashlar stone. The appearance of the walls is not "flat," as frequently is the case with concrete buildings. The distinction here is due to the varying color of the blocks themselves. The effect of this is to give the building the appearance of Indiana limestone, an end which was desired by the owner. Success on this point has done away with the great objection raised to concrete construction by prospective builders. Each block has individuality, a texture and hue all its own, and yet harmonizes perfectly when grouped with its fellows in the wall. Though the design of the house is simple in the extreme, the result has been most dignified and free from pretentiousness.

One enters the house through a vestibule floored with dark red tiles which leads into the main hall, the largest room in the house, running east and west, and opening into all the other important rooms. From right and left of the vestibule are two important features of the house, the coat rooms for men and



The Second Floor Plan



The First Floor Plan



THE ENTRANCE PORTICO

Showing the Concrete Block Construction. These Blocks differ slightly from each other in Color and Tone, and thereby give a pleasing Variety of Color to the Wall. Uniformity of Color and Monotony of Effect are things to be avoided in Concrete Construction.

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THE ENTRANCE FRONT OF THE HOUSE

"FAIRCROFT," THE NEW RESIDENCE OF J. RICH STEERS, ESQ.

At Port Chester, New York

BUILT WHOLLY OF CONCRETE BLOCKS

THE GARDEN FRONT OF THE HOUSE



women guests. These rooms are fitted up with hooks and mirrors, closets and washrooms and all the conveniences, so that any one arriving in trap or motor can have a chance to freshen up before entering the more formal portion of the house.

The hall is trimmed in white, and is separated from the staircase by a screen of arches and columns. The staircase starts opposite the vestibule and is divided into two flights leading to the right and left ; the one on the right gives access to the owner's suite of apartments, and the left leads to those of the guests. The hall is papered in delicate gray foliage paper and has an old colonial gray marble mantel. The hangings, coverings and stair carpet are a rich warm red, and there are a number of handsome antique rugs on the floor.



THE GALLERY ON THE SECOND FLOOR
Overlooking the Stairway

On the right-hand side of the hall is the reception-room, a very charming apartment designed in the style of the Brothers Adam. The ceiling is elaborately molded in plaster and the walls are paneled and painted a delicate shade of green, to match the hangings and furniture coverings. There



THE ENTRANCE HALL
With its Screen of Arches and Columns

LIBRAR



THE RECEPTION ROOM

Treated in the Style of the Brothers Adam

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THE LIVING-ROOM

With Mantel in Black Marble and Walls papered in Green

is a beautiful old carved wood mantel in this room and a remarkable set of painted and inlaid antique furniture to match. Everything in the room is carried out correctly and in excellent taste.

Opening from the drawing-room by wide folding doors is the living-room. It is furnished in a much less elaborate manner, but is a most delightful room, with a large black marble mantel and on the walls a rich green paper. The woodwork is painted white and the curtains are of a large flowered chintz, harmonizing with the green paper. The furniture is mostly of mahogany, a number of large massive pieces being of the Georgian style.

To the left of the hall is the dining-room. It has a high white paneled wainscot with a rich yellow paper in an old Venetian design, filling the space between wainscot and cornice. The hangings harmonize in tone and are of chintz, and the large wooden mantel is faced with yellow Siena marble matching the chintz in tone.



A. A Typical Bedroom
B. The Dining-room
C. The Smoking-room

Beyond the dining-room, though not connecting with it, is the smoking-room, which is as distinctly a man's room as the drawing-room is a woman's room. It is trimmed in chestnut, stained very dark, the trees from which the wood was cut having grown on Ralph Waldo Emerson's place in Cambridge, Mass. The walls are covered with Japanese grass cloth, in a soft golden tan shade. The curtains are of chintz, in tones of brown and green. The furniture is in the Mission style covered in tan pigskin.

Opening from the smoking-room to the left is a side entrance leading from the tennis court and connecting with the washroom and rear stairs, so one can get up to one's room after exercising, without using the main stairs.

Beyond the dining-room is the pantry, leading in turn to the kitchen, servants' hall, laundry, porch, cold room, valet's room and store room. Here, also, are the back stairs leading down to the cellar and up to the second floor, and there is also here a lift for trunks and for coal. The service portion is in a separate wing entirely by itself and the bedrooms and bathrooms are on the second floor.

The floors in the main portion of the house

are all of hardwood, laid in herring-bone and in squares, and antique rug sare used throughout to cover them.

The second story is divided into the owner's suite, consisting of boudoir, bedroom and two baths, fitted up with closets and lockers. Adjoining this suite are the children's rooms, consisting of two bedrooms and bath. The guests' rooms are placed at the other end of the hall and consist of two suites with their individual baths. The long gallery, running east and west on the second floor, is divided by square columns and overlooks the main stairway. From this gallery a secondary staircase leads to the bachelors' suite, consisting of four bedrooms and two baths, and also to a large playroom for the children. All the bedrooms throughout are furnished very simply, but in good taste, and the papers are all in keeping with the character of the house.

Especial features of the house are the number of closets and the ample size of the bathrooms.

Opposite the entrance and surrounded by the drive is a large circular grass plot with a very beautiful marble sun-dial. It is an old English one of the XVIII century, and harmonizes perfectly with the inside and outside character of the house.

Passing around the house to the right, one reaches, first the rose garden, and then the formal garden laid out in geometrical beds, and then the terrace wall, which divides the garden from the tennis court. The court is on a lower level and is reached by two flights of steps. There are a number of old Italian marble benches placed against the balustrade and adding to the formal effect.

Below the tennis court the ground slopes away sharply to the stable, carriage house and garage, which last structure is also built of concrete. Beyond the stable yard is the ice pond; and so the land falls by gradual descents to the woods and the stream, which marks the boundary line.

In view of the fact that this property was only purchased by its present owner a little more than a year and a half ago, the results so far have been remarkable, and there is no doubt but that the place will continue to improve steadily in appearance with each year.



Garden Balustrade of Molded Cement on Mr. Steers' Estate

Intarsia or Wood Inlaying is one of the oldest of crafts. As a means of decorating private house furniture it has been held in esteem ever since Cicero spent 500,000 sesterces for a single table and King Juba parted with nearly a million and a half sesterces for a single slab of the beautifully grained citron which grew on the Atlas Mountains. Ebony, cypress, cedar, oak, yew, willow and lotus were other woods used by the Greeks. The barbarous tribes first gave the wood a coating of wax and then buried it in the ground. They next put it under a heap of corn, by which process the wood was supposed to lose weight. Sea water was used to harden and preserve it. Horns and teeth of animals and the shell of the tortoise were extensively employed in the inlaid designs to enhance the effect of the woods.

Indoor Winter Gardens and Sun Parlors

These Delightful Features of the Home may be obtained by Having a Room especially designed as a Sun Parlor or by merely enclosing the Veranda in Winter

By Howard Claude

WITH the increasing beauty of the veranda, designed as a feature of the American house, comes the natural suggestion that its use be not limited to summer alone. By enclosing the exposed sides with glass during the winter the veranda is transformed into one of the most delightful apartments of the house. It is then a fitting place for an abundance of foliage and of flowering plants to thrive, to bring back, as it were, to the short, dull days, the joys of summer. Though there be depths of snow outside, within this newly formed winter garden are refreshing greenness and fragrant odors. On a clear day it earns the name of "sun parlor," and becomes the mid-day living-room of the home. A feeling of ease and a character half rustic is expressed by

THE FURNISHINGS.

Basket furniture is much used abroad for the winter garden. In this country this "wicker furniture," as it is called, is usually comfortable, and seldom ungainly in effect. Whether of the natural color of the straw, or of the "prairie grass" pieces, or of white enamelled wicker ware, this sort of furniture appropriately retains for the winter the light negligé aspect we have adopted for the furnishing of the summer veranda. From the best shops wicker-work tables and jardinières, divans and easy chairs may be obtained, even a rolling wicker tea-table for the maid to trundle in with its dainty burden. There is a wide range of variety in

THE STYLE OF WINTER SUN PARLORS.

Obviously the character of this enclosed veranda should harmonize with the character of the house of which it forms a part. The vaulted apartment, decorated with arabesques and niches, with formality extended even to the design of the marble and brick floor, accords with the equally formal house in the Italian Renaissance or classic style. A less formal house will have its veranda roofed and enclosed with rough-hewn timber and its floor will be of Moravian tile. Intricate lattices upon the wall relate the apartment to the French style, while the Colonial house should have little decoration, placed by intention, and comfort should be the chief idea expressed. The furniture in such verandas as these may include stone benches and tables, decorative pilasters and urns, carved and even moss-grown, like those in formal Italian gardens. Or, simulating the marble bench, may be one of wood, white enameled. Effective amid the foliage, dignified, yet suitably rustic, furniture of this character is much favored by decorators seeking to produce architectural character in the enclosed veranda. The enameled wood is more durable here than when exposed to the weather of an outdoor garden.



A Sun Parlor with Lattice Decoration



Arabesques on Walls and Ceiling and Formality carried into the Design of the Floor relate this Example to the Classic or Italian Renaissance House



Rough-hewn Timbers with Bold Carvings and Floor of Moravian Tile relate this Example to the Unconventional American Country House

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INDOOR WINTER GARDENS OF FORMAL AND INFORMAL TYPE

HEATING THE ENCLOSED VERANDA

can only be satisfactorily done by a coil of steam or hot water pipes placed along the outside walls. The steam system which heats the house should have an outlet sunk in the veranda floor, and to this outlet the pipes can be readily connected. The temperature can thus be so well controlled that the veranda becomes the most cheerful sort of breakfast-room, and gives to ever so early a riser a warm greeting. When depended upon for such important use, however, the veranda should be provided with a fireplace, as is done in many large, modern houses.

If the sun parlor be considered permanent it must be floored with some other material than wood, for there is always more or less moisture of condensation here, and the floor must withstand the showery processes of spraying and watering the plants. Nothing can be better than the English quarry tile, which is best when of characteristic plain red color. It is non-absorbent; it withstands varying temperature and costs, when laid upon the floor, about fifty cents per square foot. It has, of course, a smooth, hard surface and to make the room habitable, therefore, rugs must be used. Navahoes, or even imitation Navahoes, are especially suitable. Chair pillows, of course, are in keeping, but great conservatism must be exercised in the choice of colors, if they are to be surrounded by a variety of flowers. Red and orange make the best contrast with the foliage, but care should be taken that these colors do not clash with the blooms.

If a veranda of the usual type is to be enclosed, a wall covering of some sort is a necessity, for that portion of the wall of a house which comes



A Sun Parlor Harmoniously Furnished

While it is enclosed within the House the Bay Window admits Outdoor Light and Air. The Floor is of the serviceable Quarry Tile, the Furnishings are Antique Marbles. Effective Lattice Work, painted green, forms the Decoration of the Walls

OSTON
LI
BRAR



A Veranda with Fireplace
Ready to be enclosed for Winter Use

under the veranda is commonly left unadorned. For this purpose, some textile, such as burlap, is most suitable. For shades, Venetian blinds or chintz on rollers will serve.

We like to forecast warm, bright days in February when, wearying of winter, we shall want to let in the first breath of springtime. Remembering this, the windows should be of the casement pattern, opening inward like doors, and in two tiers, so that either the lower or upper tier, or both, may be opened at a time. Window shades and wall coverings relate to indoors, but there is one type of sun parlor which is so delightfully rustic as to eliminate these things. It is a veranda with a wall covering of lattice-work. This is continued well over the ceiling like an arbor, and the lattice is intertwined with English ivy or other vines.

A FRIEZE EFFECT

in the winter garden may be arranged by placing a narrow box made of tiles, around the room at a height of six or seven feet from the floor, and when such a vine as the *ficus repens* is planted in the box it will shoot upward on the side walls and gracefully arch forward upon the ceiling. Instead of tiles, wood may be used for the box, but it will not withstand the moisture needed by the plants for more than two or three seasons. The tile box, even when not filled with vines, has decided value as a decoration.

Vases, which in summer ornamented the terrace of the formal garden, may be used to hold the plants with which the winter garden is well supplied. Indeed, many of the ornamental shrubs and small formal trees must needs be given this protection during cold weather, and they will be planted in tubs for easy moving. Terra cotta garden jars must be taken indoors during winter, and there is no better place for them than in the enclosed veranda.

Still another feature of the indoor garden, and the most cheerful, is the fountain. Be the pool at the base ever so small, it will harbor a few water plants, and the water gently splashing into it is a note of music the ear requires when the eye beholds greenery and flowers In the bottom of the pool are milkwhite pebbles half hid by water hyacinth, milfoil, ludwegia or the water poppy with yellow blooms, any of which plants may be easily replenished as the season wears along.



A Castle in the Tyrol

INEXPENSIVE HOUSES

The First of a Series in which it will be shown that the Ingenuity of a skillful Designer produces Comfort and Convenience while saving Dollars.

A Cottage at Wollaston, Mass. Costing $6,200

FRANK CHOUTEAU BROWN, ARCHITECT



The Hall and Staircase

THE American people are gradually being educated, by travel and observation at home and abroad, to a point where they are beginning to appreciate and demand a certain homelike quality in their residences. This quality, naturally inherent in the cottage and smaller dwelling, has been rigidly and studiously excluded from the Anglo-Saxon residence since that time when Cromwell and his perverted fanatical followers resolutely strove to destroy the beauty of architecture in England. This puritanical state of mind, that always suspects the finger of the devil in that which is beautiful or gives pleasure and delight to the eye, still lingers in the eastern states of America — where it has become proverbial as "the New England Conscience."

Nevertheless, a healthy reversion toward natural paganism is even there evincing itself in the endeavor to make the small cottage and the inexpensive dwelling attractive, appealing and homelike. As one result, the bare, white, Colonial house, with its regular plan, is finding less and less favor, and both in England and America we are reverting to a development of the earlier plan and type of cottage-dwelling that preceded the Puritan revolt.

With all the conservative tenacity of the race, we are slow in welcoming anything new or different from that to which we have been accustomed. Yet, already, half-a-dozen American architects, working in different sections of the country, have begun to produce dwellings that reflect this homelike charm of atmosphere. In this list of men the house here shown — with those to follow — will alone warrant the inclusion of one of the younger Boston architects, Mr. Frank Chouteau Brown. While some larger residences at Manchester, Framingham and Dedham remain as notably simple and dignified witnesses of his success in handling the more stately Colonial dwellings, Mr. Brown preferably reserves for the smaller house a more modest treatment that is yet susceptible of even greater charm and attraction. In such a livable dwelling as that here reproduced

THE CHOICE OF STYLE

was especially appropriate, inasmuch as the house was designed for a small English family that, while loyal to their adopted country of residence, still longed for some reminder of the atmosphere to which they had been accustomed at home. Therefore, while the plan is distinctly American in its interior conveniences and economies of arrangement, the choice of materials for the exterior of the dwelling, and the manner in which they are combined, conveys the suggestion of a distinctively English atmosphere, as was intended, and that was later to be strengthened by the planting and development of the lot. The house was on the southern side of the street, upon

A LOT SEVENTY-FIVE FEET WIDE

and almost two hundred feet deep and placed at the very verge of a steep slope that gave an extensive view, from the back or southern side of the house, over Boston Harbor and the roadstead outside. To make the most of its advantages of location, the dwelling was pushed out as near the street as possible, being set back some forty feet only from the lot line, thus leaving the most of the lot on the southern or seaward side, and offering every opportunity for a secluded and

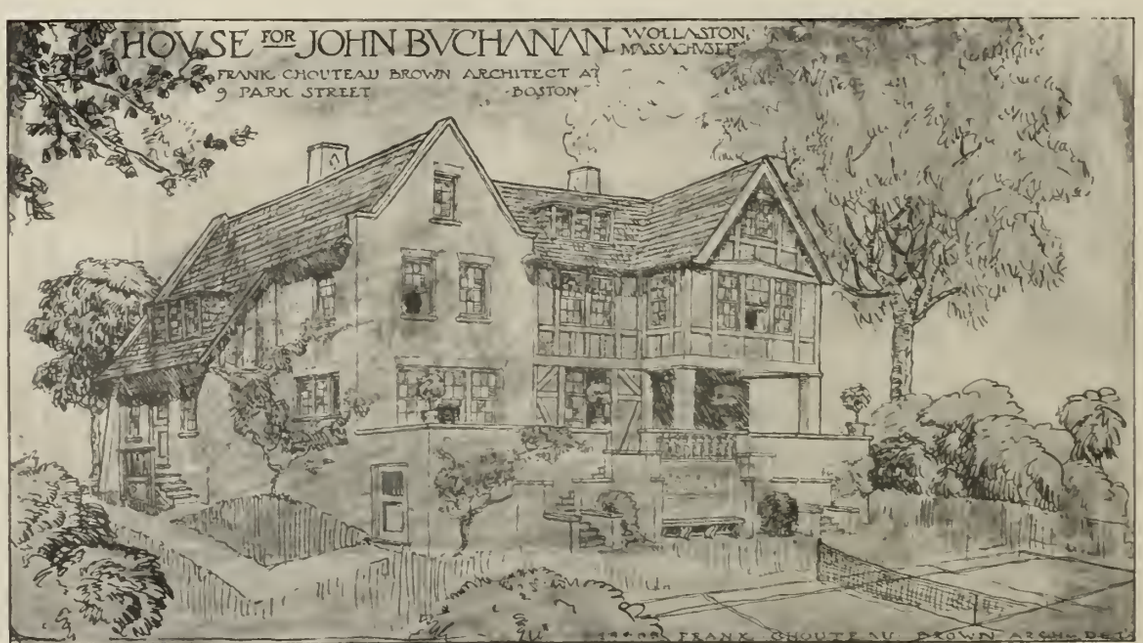


THE STREET FRONT

A $6,200 COTTAGE

Built upon a lot seventy-five feet wide and about two hundred feet deep at Wollaston, Mass. The house has been so placed that the living portions may overlook the utmost space at the rear and command a distant view. A covered veranda is reached from the living-room, a large terrace from the hall. A double stairway leads to the ground, where there is a tennis-court and garden.

Frank Chouteau Brown, Architect



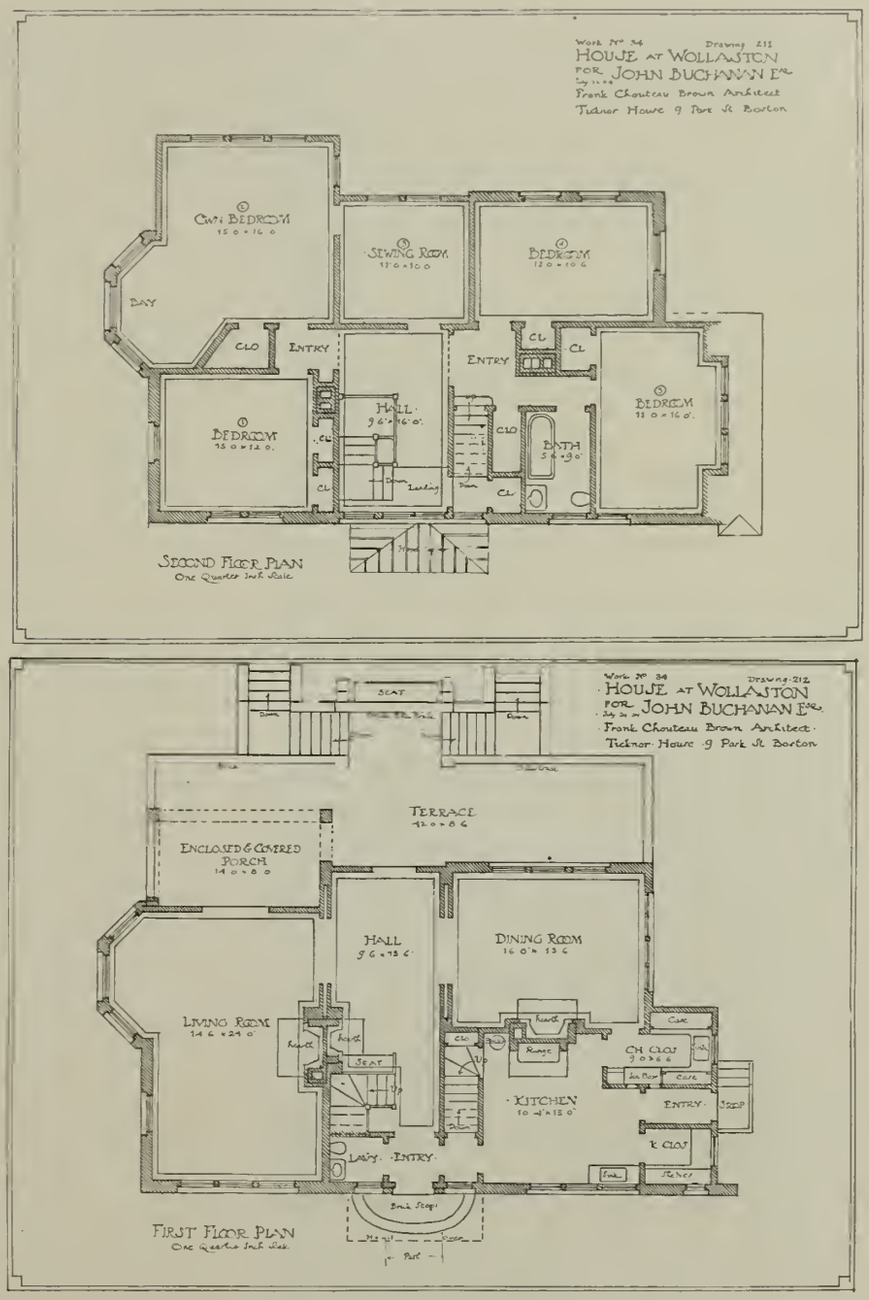
THE GARDEN FRONT

Overlooking Boston Harbor and the Roadstead beyond

retired site for a small garden that would, by means of the terraces connecting the one with the other, eventually be made an integral part of the house composition.

THE INTERIOR FINISH

was simple in the extreme, but everywhere suggesting the English derivation of the design with the same simple directness as is shown in the single glimpse of the interior, — the hall looking toward the fireplace, staircase and entrance doorway of the dwelling. A dining-room and hall finished in dull brown oak and plaster, a living-room treated in sycamore, stained mahogany, and a second floor divided off into chambers, with painted woodwork and flower-papered walls, were the simple requirements for the treatment of the dwelling upon the inside. The terrace and covered porch were placed at the rear or southern side of the house, and the latter portion of the porch was intended to be glazed-in or enclosed for the major portion of the year.



PLANS OF THE FIRST AND SECOND FLOORS

THE EXTERIOR OF THE DWELLING

presents a dignified and restrained front upon the street. That portion of the second story carried out over the porch at the back is of timber and plaster, as are also one or two correspondingly small sections of this side and the end returns of the house, — nicely disposed to relieve the monotony of a dwelling otherwise all of brick. The timber and plaster portions of the design were arranged so as to be especially "telling" in the distant glimpses that would be obtained of these sides of the house from the cross streets running down the hill and from the road below, where they would be seen rising above the green of the shrubbery and foliage that otherwise enclosed the lot upon these sides.

THE GENERAL SIMPLICITY OF TREATMENT,

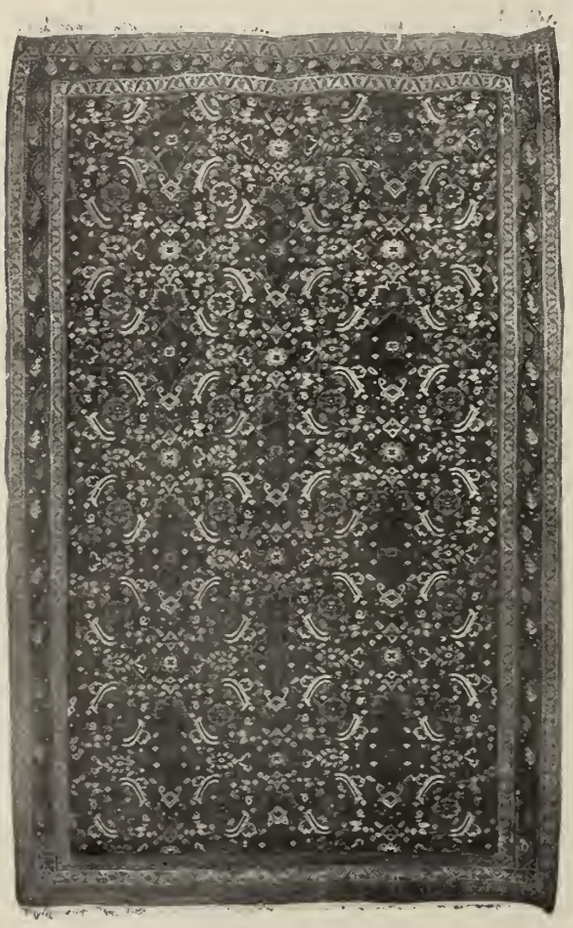
despite the comparative small size of the dwelling, would, by the aid of the material, fit it to hold its own amongst much more pretentious and costly neighbors; besides assuring a home that would be durable, home-like, convenient and easy to take care of at all times. Its cost — figured two years ago — was a trifle over $6,200.

The Three Kinds of Oriental Rugs as distinguished by Their Weaving

By Arthur Urbane Dilley

Khilims: Flat Stitch, Open Spaces, Both Sides Alike
Soumaks or Cashmere: Flat Stitch, Loose Ends at the Back. (Ghiordes or Turkish)
Pile Rugs: Knots. (Sehna or Persian)

THE beginning of oriental rug weaving was doubtless made in the simple grass and rush rugs of prehistoric times. With the perfection of these crude products, wool was substituted for the coarser materials, was eventually dyed, and there was produced the earliest type of oriental rug which is given recognition to-day. This rug is known as the Khilim. It is a smooth surface rug, which consists merely of warp crossed and recrossed by dyed weft. The work is done on the simplest kind of four-piece loom with a needle or shuttle. As each design is woven separately numerous open spaces appear between the patterns. As the weft ends are carefully "tucked into" the fabric the back and face appear absolutely alike. These are the sure signs of a Khilim. Although fine Khilims are exceedingly light in weight, and coarse ones much lighter than rugs with pile, they are used in the East as floor coverings. Probably these are the kinds of oriental rugs which were made by the early Egyptians, by the Assyrians and Babylonians.



Sehna Khilim (Persia)

This represents a typical Sehna Khilim of high art quality. The Herati pattern, the main motive of which is two leaves (mistakenly called fish), about a rosette, is well defined and proportioned. This design is common to many Persian rugs. By contrast, the designs in the other classes of Khilims are geometrical, following the order of design in their respective countries.

TABLE OF KHILIMS

Sehna Khilims (Persian).
Kurd Khilims (Kurdistan).
Turkish, i. e., Kis Khilims (Asia Minor).
Shirvan Khilims (Caucasian).
Merv Khilims (Turkestan).

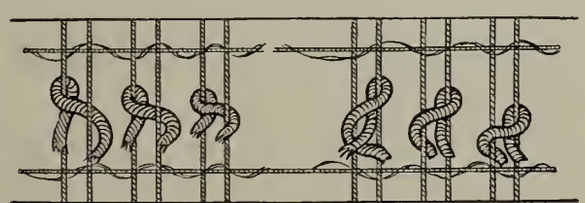
It is to be noted that each of the great rug districts produces a Khilim. Those who are intimately familiar with the prevailing designs in each of these districts are able to identify the various Khilims with little difficulty. Those who are not familiar with these patterns can identify the Khilims, in general, by the close texture of the Sehnas, in contrast with which all the other Khilims are coarse; by the parti-colored thread woven through the mat at the end of most Kurd Khilims; by the prayer design, a niche at one end of a rug, in the small Turkish or Kis Khilims, and the seam in the center joining the two sections of the large Khilims of this variety; by the numerous horizontal stripes, about a foot wide, in the Khilims of Shirvan; and by the diagonal defining lines in the Khilims of Merv.

Khilims ought to be far more used among us than they are; since the cosy corner went out of fashion few rug buyers know how to use them. The coarse ones are very serviceable for the floors of bedrooms, and the finest make decorative wall pieces, table and settle covers. No rugs are in more demand by discerning collectors than the really choice Khilim antiques. Other things being

equal, their lightness and simplicity give them, especially the Sehnas, a refinement hard to find in rugs of the other weavings.

The second form of weaving, a variation and developed form of the Khilim, is that commonly known as Cashmere. The name is a misnomer which was used originally for trade purposes. These rugs, properly called Soumaks, are made thousands of miles west of Cashmere in the town of Shemakha in the Caucasus Mountains. Like the Khilims, they are smooth surface rugs which consist solely of warp and dyed weft. They differ from the Khilims in that the ends of the weft threads are left loose at the back and the open spaces at the edges of the designs are eliminated. The designs follow the order of design in the other Caucasian rugs, medallions and numerous geometrical patterns. The best of these rugs are far more serviceable than the layman is willing to believe. The numerous long threads at the back serve as a buffer between the surface and the floor. The surface being flat is easily kept clean. Yet these rugs, especially the modern ones, are too light in weight for very hard use, are inclined to roll at the edges and are rather easily kicked up. The antiques are among the most beautiful of all the oriental productions, but the new Soumaks generally contain too much gaudy dye to be attractive.

The third and last form of weaving, that found in the rug which we first learn to call oriental, is again a variation and developed form of the Khilim. This rug with pile is a Khilim on the warp threads of which innumerable knots, or rather loops, have been tied. The knots are of two kinds, the Sehna or Persian, and the Ghiordes or Turkish. The first names are in each case to be preferred, in order to avoid the mistaken notion that Persian weavers naturally use the Persian knot. A few of them do use it, but the great majority of them, in common with the Turkish and Caucasian weavers, use the so-called Turkish knot. The Persian knot is rather a feature of the Turkoman rugs, the weavers of which almost invariably employ it.



SEHNA KNOT GHIORDES KNOT



SOUMAK RUG (CAUCASIAN)

This shows the typical Soumak pattern: an assemblage of the medallions and numerous geometrical "trademarks" of the Caucasus. Here are the latch-hooks, crosses, "s" figures, squares, diamonds, eight-pointed stars, conventionalized palm leaves and rosettes common to all the Caucasian rugs. Further, the designs, as a whole, are detached and independent.

When this Sehna knot is used the pile threads come to the surface of the rug between all the strands of warp. Ordinarily the result is a rug with fine texture, close-cut pile, and sharply defined design. When the Ghiordes knot is used the pile threads come to the surface only between each pair of warp threads. The result is a comparatively coarse rug with long pile and rather large, less well-defined design. The knots are tied in rows which alternate with lines of weft. The process is simplicity itself, considering the results attained. "Native" repairers in this country frequently employ American girls, who are taught to weave by this method in half an hour. This method of weaving came into use, according to Birdwood, among the Turkish tribes of Central Asia, who needed rugs which furnished greater protection from the earth than that afforded by either of the other weavings. The wearing quality of rugs made in the Ghiordes and Sehna knots differs very little, if at all, by reason of the knot, but rather by reason of the difference in the length,



PERSIAN SILK RUG
(Property of Mrs. E. H. Whitney)

This is a typical medallion design of central Persia. In comparison with the designs of the other rug weaving countries, this is realistically and completely floral.

weight and angle of the pile. Pile that is long and lies flat, as in most of the rugs of Ghiordes weaving, has substance enough to resist hard wear. Pile that is short and upright, as in most of the rugs of Sehna weaving, is more quickly worn off and then soon pulls out. The latter certainly have, as a rule, greater art merit, but this offers no special resistance to heavy heels. The unconditioned statement that either of these weavings will "last forever," or even for a lifetime, is manifestly absurd. The lasting quality of even the poorest oriental rugs is proverbial, but depends on the way they are used and the way they are cleaned. Heavy and even moderate beating ruins them. Very light beating with a wicker beater seldom injures. Plain washing is most to be commended.

TABLE OF ORIENTAL RUGS.

(Figures in parentheses refer to interchangeable or group names. For example, a Meshed rug (Persian No. 20) is a Khorassan (Persian No. 15). Khorassan is the northeastern district of Persia, and Meshed is its capital).

PERSIAN (Iran).

1. *Bakhshis (9)*
2. *Bibikabad (7)*
3. *Bijar (18)*
4. *Burujird (7)*
5. *Feraghan*
6. *Gorevan (9)*
7. *Hamadan*
8. *Herat*
9. *Herez*
10. *Ispahan*
11. *Ioshaghan*
12. *Kara-Dagh*
13. *Kara-Geuz (7)*
14. *Kermanshah*
15. *Khorassan*
16. *Kirman (9)*
17. *Koultuk (18)*
18. *Kurdistan*
19. *Laristan*
20. *Meshed (15)*
21. *Mosul*
22. *Muskabad (33)*
23. *Niris*
24. *Oustri-nan (7)*
25. *Saraband*
26. *Sarakhs (18)*
27. *Saruk*
28. *Savalan (33)*
29. *Sehna*
30. *Serapi (9)*
31. *Shiraz*
32. *Souj-Bulak (18)*
33. *Sultanabad*
34. *Tabriz*
35. *Teheran*

TURKISH (Asia Minor).

1. *Akhissar*
2. *Anatolian*
3. *Bergamo*
4. *Demirdjik*
5. *Ghiordes*
6. *Kaisarish*
7. *Karaman*
8. *Kir-Shehr*
9. *Konieh*
10. *Kulah*
11. *Kurd*
12. *Ladik*
13. *Meles*
14. *Oushak*
15. *Smyrna*
16. *Yuruk*



BERGAMO RUG (TURKISH)

The design here presented is representative of the best geometrical work of Asia Minor. It is the elaboration of a single pattern, the latch-hook. (An illustration of a Bergamo rug containing typical, conventionalized floral forms will be presented with the next article.)

CAUCASIAN (Russian).

1. *Baku*
2. *Cashmere* (*12*)
3. *Daghestan*
4. *Derbend*
5. *Genghis*
6. *Kabistan*
7. *Karabagh*
8. *Kazak*
9. *Lesghian*
10. *Malgaran*
11. *Shirvan*
12. *Soumak*
13. *Tcherkess*
14. *Tzilzi*

TURKOMAN (Turkestan, Afghanistan, Beluchistan)

1. *Afghan*
2. *Beluchistan*
3. *Bokhara* — 1. *Khiva* (*1*) 2. *Tekke* 3. *Yomud*
4. *Kashgar*
5. *Samarkand*
6. *Yarkand*

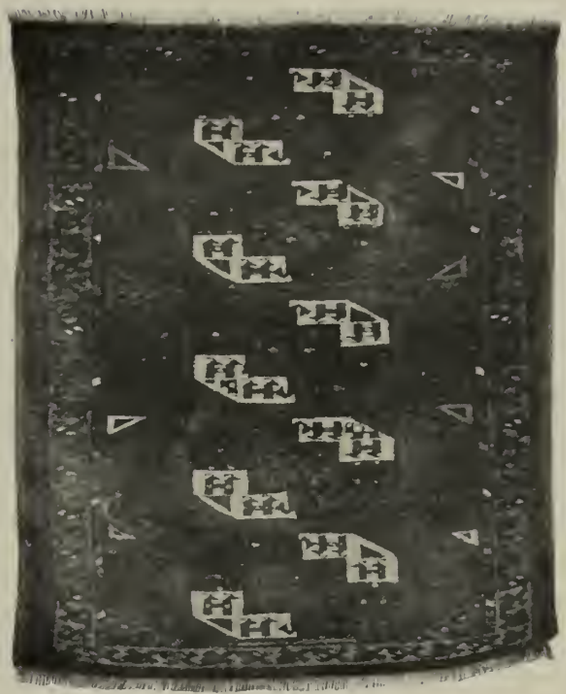
THE IDENTIFICATION OF ORIENTAL RUGS

An expert in oriental rugs identifies them not by any occult knowledge, as the novice seems to think, but by innumerable details of construction. For instance, the antique Karabagh rugs (Caucasian) are made with the Ghiordes or Turkish knot, about sixty to the square inch, with wool warp, weft and pile, and are finished at one end either by a simple fringe or numerous loops of warp, and at the other by a mat in which the web is turned back and sewn down. The sides are selvaged, overcast, or body-finished. The wool, dye and design are each generally of a kind common to the district. The antique Feraghan rugs (Persian) are made with the Sehna or Persian knot, about one hundred and forty-four to the square inch, with cotton warp and weft, short wool pile, are overcast at the sides, and finished with a narrow web at one end and a loose fringe at the other. Generally they have the quality of wool dye and the type of pattern common to the Fereghan district.



KARABAGH RUG (CAUCASIAN)

The design of this rug is typical of the simplest geometrical patterns of the rugs of the Caucasus. (An illustration of a Karabagh rug containing typical, conventionalized floral forms will be presented with the next article.)



AFGHAN RUG OR KHIVA BOKHARA

This shows the most common pattern of the rugs of Turkestan. It is the octagon, with or without elaboration, set in rows, separated usually by diamond forms which are bordered by latch-hooks.

Knowledge of this kind, covering the subject, cannot be quickly acquired or applied. And, further, a rug may fill all the requirements of any description and, despite the general excellence of the antique rugs of both these districts, still be an exceedingly mediocre or inferior production. To be able to recognize exceptional merit is not only to know accurately the essential requirements but to know the requirements of art in general. Such knowledge is the reward of patient study.

Still, the expert recognizes many rugs and much exceptional merit by a mere glance at the design; and a familiarity with designs and design requirements is quite easily attained. In general, Persian designs are realistically and completely floral, Turkoman designs octagonal, Turkish and Caucasian designs geometrical or conventionally floral, or both. Further, the weavers in many districts, such as the Saraband, Feraghan, Herez,

and among the tribes in the Caucasus, Anatolia and Turkestan use certain designs almost exclusively. With a slight study of these general and special types a great many rugs can be instantly named. In general, designs to have exceptional merit must be clearly defined and properly proportioned. Models of refinement, answering these requirements, are to be found among the antique rugs of Ispahan, Ghiordes, Sehna, and Kirman; models of strength among the antique rugs of Kurdistan, Bergamo, Konieh and Kazak. To know these essential designs, to be able to recognize exceptional merit, to have a keen sense of color is all the equipment many successful collectors of oriental rugs possess. Such knowledge is within the grasp of almost everyone.

In the identification of oriental rugs by their designs, it is constantly to be borne in mind that Persia, as the seat of authority in rug matters, has exerted an enormous influence on the designs of the other rug countries. For this, more than for any other one reason, numerous rugs cannot be positively classified. They may bear the lines of Kirman on the weavings of Western Kurdistan. But it is these very problems which make the study of oriental rugs interesting. The series of photographs begun in this issue will establish the common types of design, not only of the large groups, but of many individual classes.

(*To be continued.*)

An Appreciation of Old Mahogany

THE FIRST OF A SERIES OF ARTICLES ON COLLECTING OLD FURNITURE

BY ELLEN CADY EATON

WHEN I began to furnish my home I encountered the problems which confront every person of limited means and a love for the beautiful. Heretofore I had imagined that the only real impediment to artistic house furnishing lay in the inheritance of the furniture along with the house and that freedom to consult one's own taste in the matter of furnishing carried with it the assurance of success. I soon found that this was only one of numerous obstacles, the chief and most insurmountable of which seemed to be that there was nothing to buy. This decision was not reached hastily; but after a long and weary search for the few plain pieces I desired, a labor productive of nothing but experience, I was finally forced to the conclusion that if one wanted simple, plain furniture, there was little, if anything, worth buying (let alone handing down to one's grandchildren), outside of the hand-made furniture of some of the higher-class shops, and this was far too dear for any but a very deep pocket-book.

Had the mission style of furniture been as prevalent then as now, I should probably have fallen a victim to its substantial plainness. Fortunately, however, my attention had been called to the subject of old furniture, and the "mahogany microbe," as a friend terms it, had already begun its work.

It was at this point that I thought regretfully of the few good pieces of old mahogany which we had had in our New England home and which had been sold for a song. I am still tempted occasionally to wonder if the table is doing duty as an ironing-board in some kitchen, or whether it has been picked up by an "antique man" and long since sold again; and whether the hair-cloth sofa has reached the barn yet, or is only as far along as the woodshed. But I do not dwell on this for it is as nothing compared with the tragedies which have occurred in some families where the contents of whole garrets, filled to overflowing with beautiful old furniture, have been sacrificed in haste while the owners have repented at leisure and are still repenting.

Who shall define the potent attraction of old furniture, its refining influence, its subtle charm? We may say that it is beautiful in design, but a reproduction may faithfully portray the same beautiful shape. We may declare that its finish is perfection, but the reproduction again may be finished with the same skill. We have often been told that mahogany and other woods improve with age, growing constantly more beautiful, and perhaps the last should furnish a satisfactory reason for the exceeding beauty and charm of old furniture, but it does not, nor do all three together; and when we have added historic association, sentiment, and the interest of a by-gone

period, we have still not defined, to the practical mind, the attraction of old furniture over and above that which is good in the new. But whether definable or not, its attraction remains and makes its presence felt, demanding better surroundings, more harmonious environment, higher ideals. We all know the inevitable consequences of a beautiful new gown, how it calls for new hat, new gloves, new shoes, and this but feebly suggests the revolutionary power of old furniture.

Let the woman who values her peace of mind and her shining new mahogany, beware of admitting one piece of good old furniture into her home, even as a gift, unless she is prepared to yield to its educational influence. She may not notice at first how ordinary her newest new table appears, and it may be some time before she begins to wonder if the chair she has thought so beautiful is really mahogany ; but gradually the comparisons will force themselves upon her and then the process of elimination will begin. For modern furniture and old are like oil and water in that they will not mix, and it is, perhaps, not to the credit or discredit of either that they will not. Certainly different kinds of modern furniture will not harmonize with each other. Modern furniture, also, unlike the old, has a distressing way of going out of style, becoming suddenly and quite without warning, hopelessly out of date.

And here I would say a word on the subject of reproductions concerning which we hear so much. It is often declared that reproductions possess all the advantages and none of the disadvantages of old furniture. I must disagree with this, if by that term is meant the furniture so labeled which we see in such abundance in the shops. While the shapes are often good, the wood is generally poor, the finish cheap, and the construction far from durable. The fact that an occasional old chair is weak and does not afford an adequate sense of security, should not lead us to the hasty conclusion that all old furniture is weak and all new furniture strong. The style of the chair may play an important part in the matter, and the new chair if made after the same design might exhibit the same tendency to instability. As a matter of fact, if the furniture of our grandfather's time had been put together as is the furniture of to-day, there would probably have been no collectors and no collections, and for that matter, no reproductions.

When we come to the question of the reproduction made by hand by a conscientious cabinet-maker, of carefully selected, well-seasoned mahogany, honestly made and honestly finished, we may say that we have the best substitute that is to be had for old furniture, and while it does not make the same appeal to us as does the old, it makes a greater appeal to the pocket-book, for it is certain that such a reproduction cannot be made, with the present cost of mahogany and labor, for anything like the price at which we may still obtain the old, and to those people who know quality only by means of the price-mark, this is doubtless a strong argument in favor of the new.

The popular belief that the fondness for old furniture is necessarily an expensive and extravagant taste is not sustained by the facts. Without special reference to fortunate experiences of collectors who sometimes obtain rare pieces at a trifling cost, it may be said that the antique shops afford many opportunities for securing really desirable pieces at prices which are very moderate in consideration of the present high cost of manufactured furniture. A comparison of prices will soon convince one of the truth of this statement, and will also reveal the fact that there is no comparison in the matter of values. On this subject, as well as others, people are too prone to accept current information, which is often lack of information, instead of investigating for themselves.

I have already spoken of the changing style in modern furniture, and in this we find strong contrast with the old. We do not buy our pictures, oriental rugs, or objects of art with the idea of using a few years and then discarding them. Why, then, should we change our furniture every seven years ? Some one has advanced the idea that a thing which is once beautiful is always beautiful. If this be true, it may furnish a sufficient reason for the enduring qualities of old furniture and the growing appreciation of it.

(*To be continued.*)

The Suburban Lot

And How to Plant It. Being the First of a Series containing Professional Garden-Makers' Practical Advice to Amateurs

By J. Franklin Meehan
Of The Thomas Meehan & Sons' Nursery, Mt. Airy, Philadelphia

[*Note. — The advice given in this article applies to the territory South of New York City, North of Washington, D. C. and East of the Pennsylvania Mountains*]

THE making of a landscape scheme that could be properly applied to all sites of the same area is quite impossible. There are always considerations other than the mere dimensions of the property which determine the main features and many of the details of any scheme of treatment. For this reason a plan, appearing where it is likely to be taken as a standard for general application, is liable to be used in situations to which it is not at all adapted, for which it was never intended, and thus, by simply being placed in an incongruous environment, bring criticism upon the architect.

For instance, the treatment accorded, with perfect propriety, to a flat regular house lot 120 feet by 175 feet might be entirely out of harmony with the natural features of an elevated, irregular piece of ground where terracing was necessarily a feature of the topography. Then, too, the conditions within the periphery of the lot may be changed by the character and location of the buildings, their size, position, style of architecture, etc., all having an important bearing upon the shape and positions of walks and drives as well as upon the selection and placing of trees and shrubbery.

Furthermore, a residence site in a town, village or suburb is seldom, if ever, unrelated. It is a part of a larger whole, and if the essentials of the landscape art are to be observed, the specific treatment must be such as to blend harmoniously with the environment.

Suppose the lot adjoining the one to be laid out has large trees so near the line as to shade both properties. In such a case the planting must conform to this outside feature as certainly as if the trees were on the place under treatment. In like manner the truly artistic plan will be so executed as to bring into prominence general views and specific objects which enhance the beauty of the place, while care will be taken to screen, as far as possible, the objectionable and unimposing.

The mere statement of these simple facts will commend them to those who give the matter even casual attention; but it is remarkable how inadequate is the popular appreciation of the possibilities of a place of less than an acre in area. A lot 120 feet by 175 feet contains 21,000 square feet, and if the internal and external features of utility and beauty are harmoniously blended with a scientifically and artistically conceived planting scheme, the result will be such as to be entirely commendable not only from the æsthetic but economic point of view.

Necessarily, however, little or no attention can be given to these matters of general import in a plan such as is submitted herewith. It is proposed, therefore, to illustrate the distinct features which may be incorporated into a scheme rather than suggest a plan that would be positively applicable to any piece of ground. A few trees and shrubs, a scrap of lawn and some flowering plants may form either a beautiful little picture or a huddled disarray of forms and colors. To secure the picture and avoid incongruity, nothing is more essential than definiteness of purpose. This can be maintained only by a plan conceived with that purpose in view and with the idea of execution in connection with an intelligently devised key. The plan and key given in this connection will serve to illustrate some of the essentials of a scheme embracing lights and shadows, vista lines, bay features, formal gardening, etc., while the plants specified in the key have been selected not only for their individual charms, but for their value as factors in the general picture.

The lawn is the heart of the garden and is framed by walks and the curved lines of the shrubbery beds, so that its expanse suggests liberality and extent rather than contraction and rigidity. This effect is secured even though the place under treatment is small, and more or less conformity to the geometrical lines of the house, walks and drive is unavoidable.

In consonance with the straight lines of the fixed artificial features of the house-grounds is the formal planting. Evergreens of pyramidal form have been placed at regular distances along the the walk, and hedges of California privet so arranged as to serve not only as one of the constituent shrubs of the perennial border, but to act as a screen on the one side for the kitchen yard and on the other side as a background for the planting.

While the border itself is a sufficiently attractive feature, an inviting air is given to the outlook by making an objective point of the seat at the end of the walk. The latter serves the practical purpose of directing traffic to the vegetable garden and toolhouse, which is conveniently located in the garage.

The flat-appearing portion of the grounds near the stable is relieved by a group of Pyramidal Poplars. The latter are especially effective in cases where the architecture is of English design.

Two distinct purposes accomplished by planting are illustrated by the front and rear groupings of the shrubbery. At the back the arrangement is such as to break and limit the view from the street, while the front presents no obstruction to the view excepting the single regular line of the Privet hedge. Thus an inviting, hospitable air is given to house and grounds, and that this essential to a home's appearance be maintained, the lower-growing Berberis Thunbergii may be substituted for the Privet hedge where the lot is located at a grade of three or more feet above the street.

In the general layout thus briefly described there has been no rigid adherence to either the geometrical or landscape styles of gardening, but by a judicious mingling of the two a result has been obtained agreeable to a "composite style," to which many of the best examples of the gardening art belong.

Of the special planting features, the one designated 1, 6, 2 and 8 is designed for the purpose of procuring a brilliant fall foliage effect. These selections present such a variety of tints that a description of the trees individually will not be attempted. It is only necessary to name the four varieties, *Acer rufinerve*, *Vaccinium corymbosum*, *Euonymus alatus* and *Laurus Benzoin*, to have them recognized as standards for the purpose for which they were selected.

The *Acer polymorphum atropurpureum dissectum*, *Ligustrum variegata*, *Philadelphus aureus* and *Hibiscus variegata*, Nos. 4, 5, 7 and 9 are also for foliage effects, but these effects are present during the entire season. These plants even in their young growth exhibit tints of great variety.

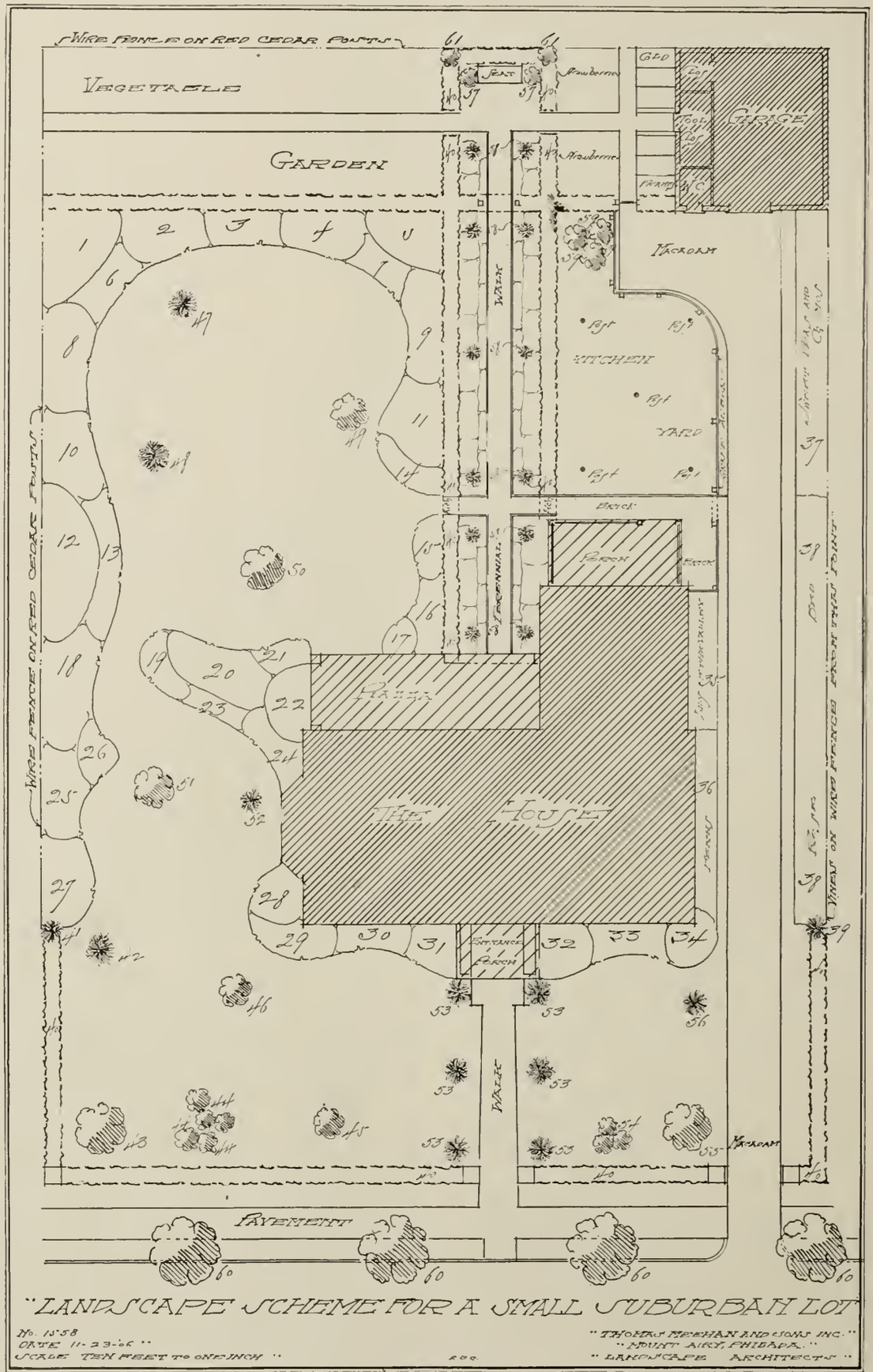
The memory of the old home garden is revived by the Lilacs at the entrance. It would be difficult to conceive of the old garden without them. Nos. 11 and 16 include the better varieties of Syringa, and the shrubbery in this position, being completed by the addition of Deutzia on one side and Spiræa on the other, a combination is formed of plants with flowering seasons practically contemporary.

The impression prevails quite generally that in the winter months we need not expect from the garden the brightness and beauty of cheery color. Somberness and lifelessness are supposed to belong to plant life out of doors in the season of ice and snow. This condition, however, need not exist unsoftened and unrelieved, when the bright berry and beautiful wood effects are so easily obtained.

Nos. 10, 12, 13, 18 and 19 on the plan constitute a group which with the red berries of the Dogwoods in the background and the brilliant scarlet of the Viburnum and Barberry interspersed with the beauty of the Prinos and Symphoricarpos, produce a solid mass of brilliant berried effects which remain during the greater part of the winter.

Besides the cheer of the bright berries, we have further relief from the somberness of winter in group 25, 29 and 27. These form a splendid illustration of what may be done in the line of wood effects. The peculiar brown of the Tamarix, with the gold and red barks of the two varieties of Cornus, furnish additional color and life to the garden's period of rest.

These complete the planting on that side of the garden and the variety of shrubs accomplish a purpose distinctly different from grouping Nos. 20, 21, 22, 23 and 24. Here the planting is for a continuous flowering effect. The Japanese Judas, Golden Bell, Spiræa and Viburnum follow each other in a succession of flowers of varied and marvelous beauty, while the Hydrangeas, blooming later in the summer, hold flower and foliage



PLAN FOR PLANTING A SUBURBAN LOT 120 X 175 FEET

(See Key for Species and Quantities of Plants corresponding to the Figures given)

long, and so contribute to the fall and even winter features.

Immediately in front of the house the Rhododendrons and Azaleas have been given space, and what piece of landscape art would be complete unless liberally touched with the rich colors of this valuable combination? The flowers of the Rhododendron appear early, as large terminal clusters delicately tinted and richly contrasted with the deep green foliage, and when a number of them are assembled with the lower-growing Azaleas, with their liberal contribution of bright red, pink and yellow blooms, a dash of matchless brilliancy is given to the landscape picture. Even after the flowers have fallen the deep rich green of the foliage, during the balance of the summer and continuing on through the winter, have a landscape value which can hardly be overestimated. In full accord with this foliage is the Bambusa, which is figured at the corner of the house.

Among the distinct features may be mentioned the bed of Ferns at 36, the bed of Lily-of-the-Valley at 35, the Sweet Pea and Cosmos bed at 37 and the Rose bed at 38.

No attempt has been made to key the plants for the herbaceous garden. Anyone acquainted with a little old-fashioned garden can readily picture the beautiful and interesting bloom of the hardy herbaceous plants. A selection can readily be made by reference to any first-class descriptive catalogue.

Very few trees have met with such uniform public approval as the Salisburia. On account of its upright growth and its ability to withstand the smoke, heat and dry conditions of street life, it is being used in abundance where such environment prevails. In this particular drawing they fully accord with the general features as conceived.

The necessity of conforming to geometrical lines is recognized in the locating of the Taxus Hibernica at 53. The requirements for shade have been considered by locating a Scarlet Oak at 43, a Red Oak at 55 and a Plane at 50. Individual and ornamental specimens are desirable, as their peculiar characteristics always add interest to lawn features. A proper list may be secured at the dictates of each individual's fancy. The trees specified on this plan have been named because of their propriety.

54, *Aralia spinosa;* 45, *Catalpa Bungei*, and 46, *Purple Beech*, each have merits and may be planted in nearly any locality.

No plan would be complete without a group of the Japanese Maples, shown at 44.

In harmony with the foliage effects at Nos. 1, 6, 2 and 8 may be mentioned the Koster's Colorado Blue Spruce. The young wood of this variety is a decided blue shade, and the color is retained even after the wood becomes mature. Color and form contribute, in a great measure, to the general effect.

KEY TO PLANTING PLAN GIVEN ON PAGE OPPOSITE

Key on Plan	No. of Plants		
1	3	Acer rufinerve	4-5 ft.
2	3	Euonymus alatus	4-5 ft.
3	5	Stephanandra flexuosa	18 in.
4	5	Acer polymorphum atropurpureum dissectum	2 ft.
5	5	Ligustrum ovalifolium variegata	4-5 ft.
6	3	Vaccinium corymbosum	18 in.
7	5	Philadelphus coronarius aureus	18 in.
8	5	Laurus Benzoin	3-4 ft.
9	7	Hibiscus Syriacus variegata	3-4 ft.
10	7	Viburnum cassinoides	3-4 ft.
11	5	Syringa vulgaris rubra and Syringa vulgaris	4-5 ft.
12	3	Cornus florida	5 ft.
	2	Cornus florida rubro	5 ft.
13	11	Symphoricarpos vulgaris	2 ft.
14	5	Deutzia Lemoinei	2 ft.
15	3	Spiræa Anthony Waterer	2 ft.
16	3	Syringa vulgaris alba	4-5 ft.
17	3	Kerria Japonica	3-4 ft.
18	5	Prinos verticillata	2-3 ft.
19	7	Berberis Thunbergii	18 in.
20	7	Hydrangea p. g.	2 ft.
21	3	Spiræa Van Houttei	2½-3 ft.
22	3	Viburnum plicatum	3-4 ft.
23	3	Cercis Japonica	3 ft. bushy
24	3	Forsythia viridissima	3 ft.
25	5	Tamarix Japonica plumosa	3-4 ft.
26	3	Cornus stolonifera aurea	2-3 ft. bushy.
27	5	Cornus stolonifera	2-3 ft. bushy.
28	7	Azalea Mollis Red	2 ft.
29	10	Azalea Mollis Yellow	2 ft.
30	6	Rhododendron Blandyanum	2 ft.
31	7	Rhododendron Caractacus	2½ ft.
32	7	Rhododendron Lady Clermont	2½ ft.
33	6	Rhododendron Michael Waterer	2 ft.
34	5	Bambusa Metake	2 ft.
35	100	Convallaria clumps	
36	75	Ferns (Bed)	
37		Sweet Peas and Cosmos	

Key on Plan	No. of Plants		
38	50	Roses (Bed)	2 year, field-grown
39	1	Thuja Siberica	4 ft.
40	425	Ligustrum Ibota (Hedge)	18 in.
41	1	Thuja Siberica	4 ft.
42	1	Thuja elegantissima	4 ft.
43	1	Quercus coccinea	12-14 ft.
44	5	Japan Maples assorted	3 ft.
45	1	Catalpa Bungei	4 yr.
46	1	Fagus Riversii	6-7 ft.
47	1	Abies pungens, Koster's Blue	4-5 ft.
48	1	Pinus excelsa	4-5 ft.
49	1	Siberian Crab Red	4-5 ft.
50	1	Platanus orientalis	12-14 ft.
51	1	Salix Britzensis (tree form)	8-10 ft.
52	1	Juniperus Japonica aurea.	2 ft.
53	6	Taxus Hibernica	3-4 ft.
54	3	Aralia spinosa	4-5 ft.
55	1	Quercus rubra	12-14 ft.
56	2	Juniperus Virginiana glauca	6 ft.
57	2	Buxus pyramidalis	3 ft.
58	12	Juniperus Virginiana	6 ft.
59	3	Populus fastigiata	12-14 ft.
60	4	Salisburia adiantifolia	12 ft.
61	2	Ligustrum ovalifolium standards	

And now as to cost. Important as this is, a moment's reflection will show some obstacles to stating it definitely. If, in building the house, the top soil was not carefully removed and saved but is promiscuously covered by subsoil, the expense of preparing the ground for shrubs and trees will be considerably increased. Then, too, the plot may have had all top soil removed at the general grading of the suburb in which it is located. In such a case, heavy manuring or the hauling in of new soil would be essential. Good, healthy plants should be selected such as have received scientific care and cultivation. Generally speaking, the cost of planting may be figured at about fifty per cent of the value of the nursery stock. The list given on the accompanying key, if selected from the product of a high-class, reliable retail nursey would foot up to about $325.00. But this cost of establishing the garden, if its health and beauty are to be maintained, must not be regarded as the final expenditure. Attention in the lines of judicious and scientific pruning, spraying, fertilizing, etc., should be given to obtain the results for which the initial outlay was made.

This brief study of the several effects which have been incorporated in the accompanying scheme must indicate the absolute impossibility of formulating a plan which will suit any situation and architecture. However, a stock plan is always an assistance, as it outlines the general effects which may be secured, and suggests procedure and treatment, which may be of value when applied specifically; but in every instance the most favorable results are obtainable only by a careful study of the requirements of each individual plot of ground.

The Garden City Competition for Inexpensive Cottages

The Second Prize Designs

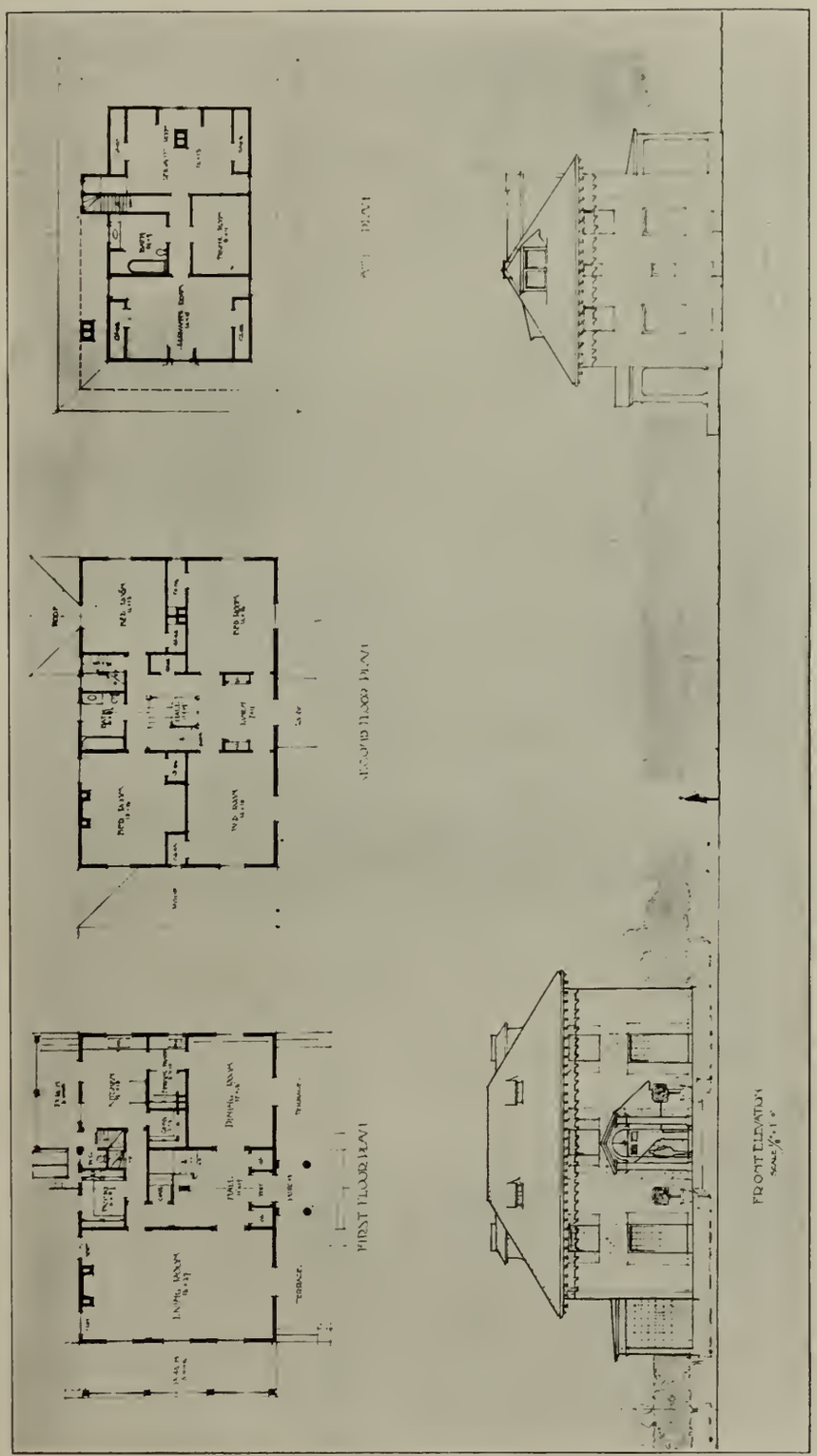


Second Prize Design for Single Houses

By William Leslie Welton and Gordon B. Pike *Perspective View*

In the plan of a house chiefly lies the success of the designs. Notwithstanding exterior ornament, often meretricious, applied to houses by operative builders with sole thought of speedily selling their product, the interior arrangements of houses are of supreme importance to intelligent purchasers.

Given a type of plan that meets the



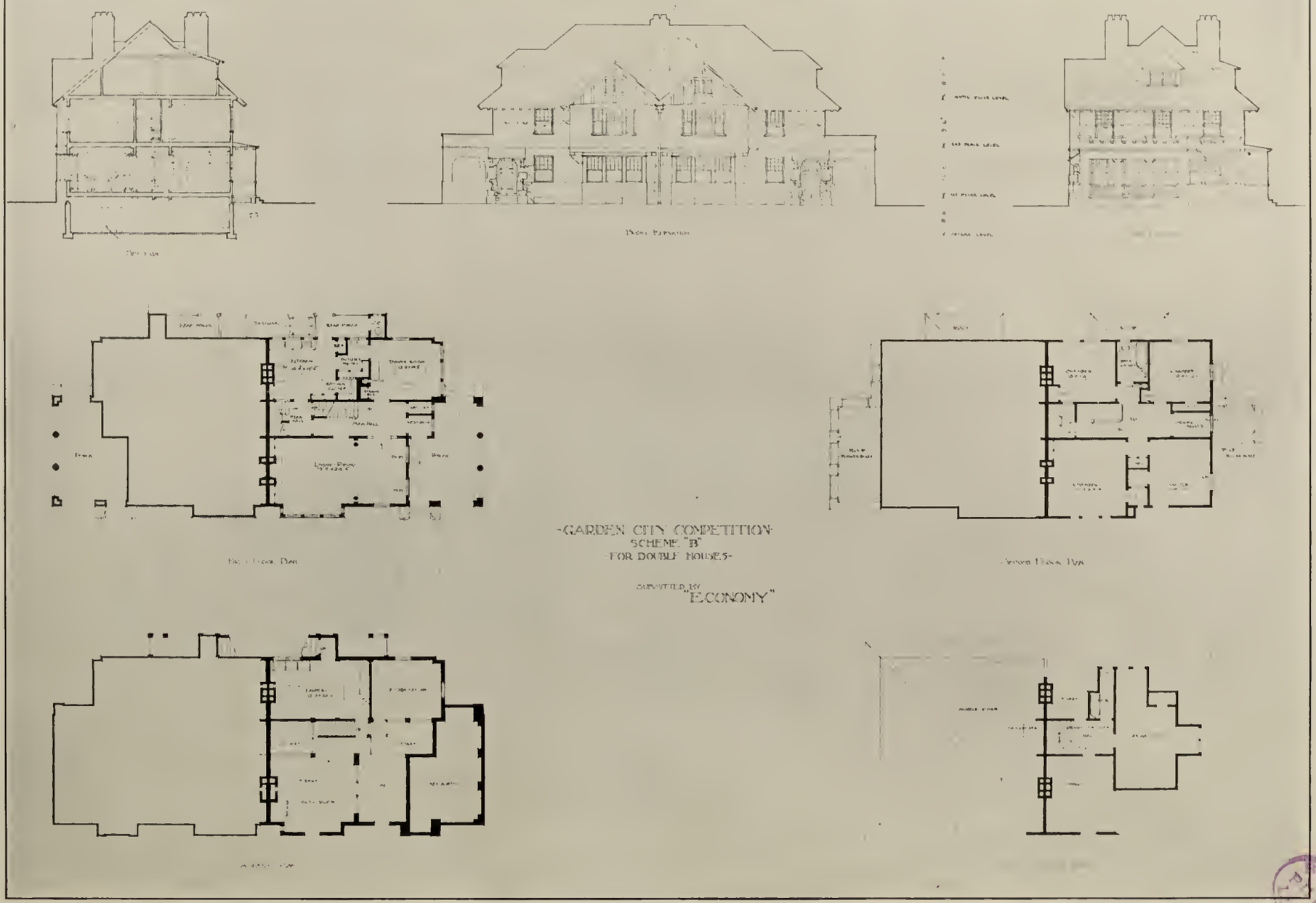
SECOND PRIZE DESIGN FOR SINGLE HOUSES. — PLANS AND ELEVATIONS

greatest number of essential needs and the elevations are merely to clothe it as attractively as may be. The skillful designer will go further and give to the child of his brain several suits of clothes in the form of as many differing elevations applicable to the same plan. Two cases of this were seen in the first prize designs of the Garden City Competition published last month.

In these pages the second prize designs are given. The first illustrated was ranked second in the class of designs for single houses, and the authors, William Leslie Welton and Gordon B. Pike, received the sum of $500. The house is intended for a lot 77 feet wide and 112 deep. It has a terrace extending entirely across the front, while a veranda 8 feet wide, reached from the living-room, occupies the side.

At the left of a hall (11 x 14) is a living-room 16 x 27 feet. The dining-room is 17 x 16 feet, and between it and the kitchen is a serving-room and large kitchen closet. A pantry for stores is at the rear of the house, reached by a hall from the kitchen, and so arranged that ice can be put from outside directly into the refrigerator. The designer has reduced the number of chimneys to two by carrying the smoke pipe of the kitchen range across the ceiling of the serving-room. Aiming to avoid expensive projections from the main wall of the house and to have the first floor plumbing directly under that of the second, he has inserted the servants' water-closet between the kitchen and pantry, which brings it, however, objectionably close to the refrigerator. By the location of this rear hall and pantry it is easy to imagine taking meals at the rear of the side porch, food being carried across one end of the living-room.

In the second floor the square open hall of the first would have been repeated but for a linen room at the front. There are four bedrooms in all, ranging in size from twelve by sixteen to twelve by thirteen feet and from each of these the bathroom is accessible. The directness of plan, the simple outline of the house, devoid of corners



SECOND PRIZE DESIGN FOR DOUBLE HOUSES

Submitted by Midgeley Walter Hill and F. Arthur Fairbrother

Plans and Elevations

BOSTON PUBLIC LIBRARY

and angles, and its uncomplicated roof would tend to make it possible to build the house within the limit of $7,000 fixed by the programme of the competition.

Midgeley Walter Hill and F. Arthur Fairbrother were the authors of the design for double houses which was awarded second prize. It has the merit of the two main entrances being widely separated from each other. Original features of the plan are the division of the living-room by means of columns and beam, which gives symmetry inside to the bay window on the front and supports also the partitions in the second story. Another peculiarity, and one not without objection, is the position of the back stairs in the center of the structure, remote from outside light and air and so close to the kitchen as to act as a funnel for the odors of cooking.



SECOND PRIZE DESIGN FOR DOUBLE HOUSES
Perspective View and Detail

The third design given here is one of the ten in addition to the two best in each class, that received prizes of $100 each. It is one of the most attractive of these; but it has a seashore aspect rather unsuited to an inland community such as Garden City. Delightful verandas and well proportioned rooms are only marred by dark back stairs leading from the kitchen and the long, ill-lighted hall on the second floor. The first floor is made compact by not having a separate passage from the kitchen to the front door.



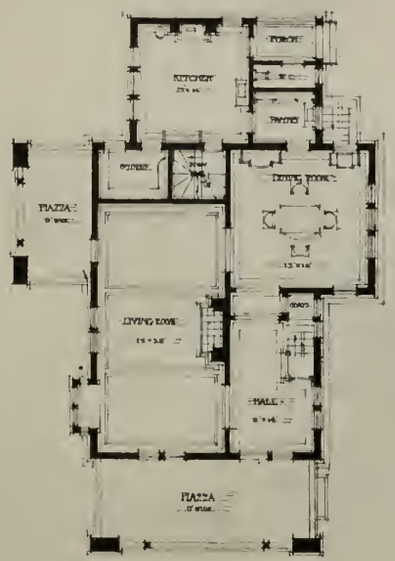
ONE OF THE $100 PRIZE DESIGNS FOR SQUARE HOUSES
By Aymar Embury, II

The designs, as a whole, have met the requirements of a ma-



FRONT ELEVATION

SIDE ELEVATION



FIRST FLOOR PLAN



SECOND FLOOR PLAN

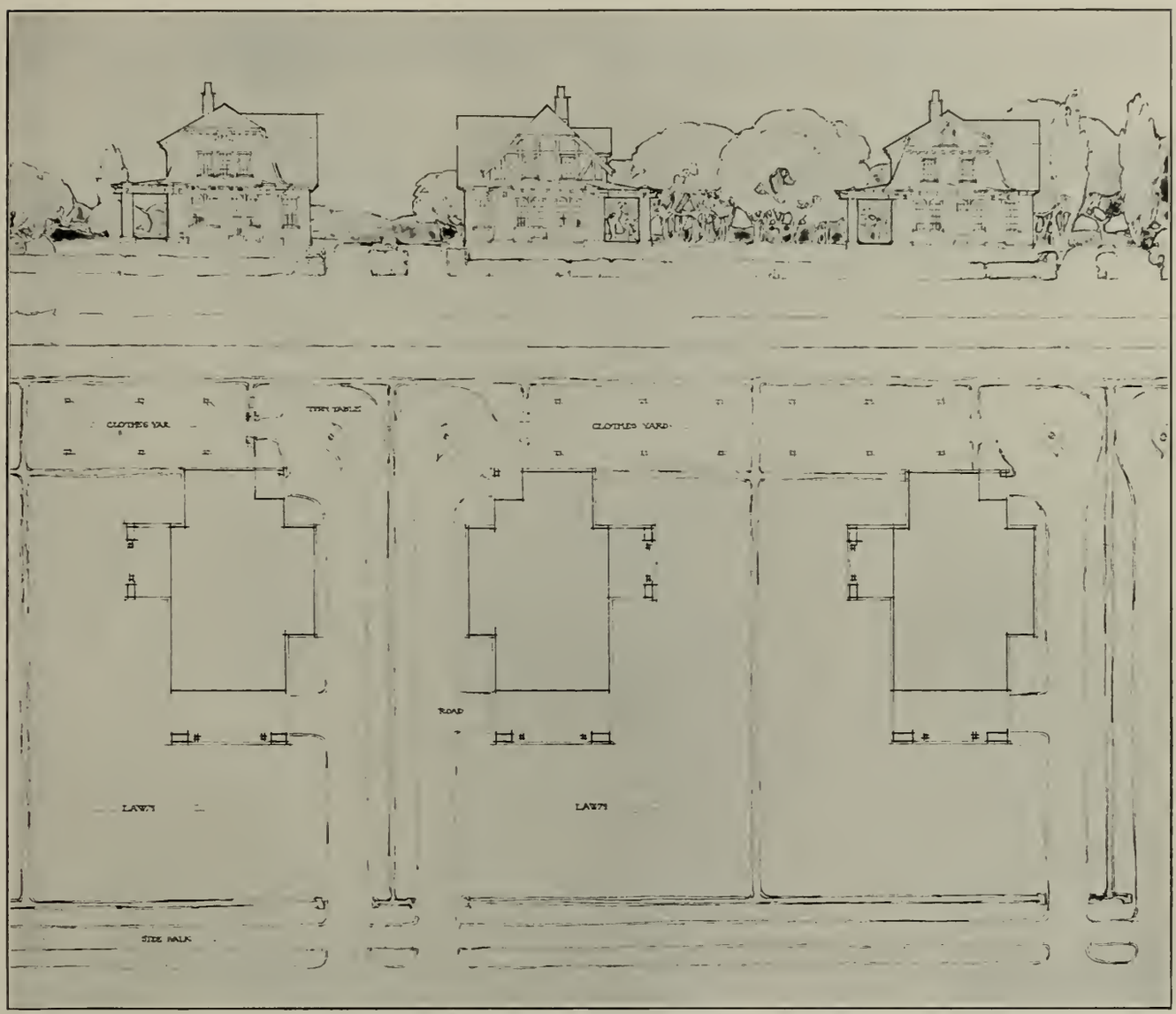


ATTIC PLAN

BOSTON PUBLIC

ONE OF THE $100 PRIZE DESIGNS FOR SINGLE HOUSES

Plans and Elevations



ONE OF THE $100 PRIZE DESIGNS FOR SINGLE HOUSES
Block Plan showing Variation of Façade adapted to the Same Plan

jority of American families, with due regard not only to wisely utilizing a single lot but to beautifying the entire neighborhood. If they display rather little ingenuity and originality, it is because simplicity has been the avenue chosen by the designers to arrive at economy; and ingenuity and originality, it must be remembered, can be relied on to appeal only to individuals, not to an anonymous class of purchasers for which a real estate company must build.

Whether houses are to be built from any of these designs is a question that has been asked. Inasmuch as selling land outright is the easiest course for owners of land on Long Island to take at present, when prices are rapidly soaring, it would be philanthropy on the part of the Garden City Company to engage in building operations. The officers hesitate before the care and annoyance of construction work. It may be expected, however, that a company which has, with such a progressive spirit and interest in the community, held this competition, may profitably conclude its course by building from the excellent designs obtained.

Garden Statues of Lead

By

Lawrence Weaver, F. S. A.



Fig. 1. A Wistful Greyhound



Fig. 2. A Vigorous Lioness

LEAD statues may be divided into two classes, more or less clearly defined. There are statues for the garden, which compose, with clipped hedges, ordered paths and green distances; and there are those that are allied with stone architecture, whether in niches or on parapets of great buildings designed in the ultra classic manner. Others find their place in an enchanting middle world between garden-craft and architecture, by decorating the piers of entrance gates or stone garden-houses.

Lead statues can be made in two ways, by casting, as was generally done in England, or by beating them out of sheet metal, a method which obtained in France in the Middle Ages. In the case of casting, either the *cera perduta* method or piece-molds can be employed. With *cera perduta* only one cast can be obtained. The statue is modeled in wax on a rough core, and the finished model is then cast in plaster. After drying the plaster thoroughly, the wax is melted out and lead poured in to take its place. If a little antimony be added to the lead, not only is the alloy of greater hardness, but fine detail can be reproduced. I have even seen stair balustrading cast from such an alloy. Even when applied to a slight and open design the strength of the alloy is so great as to have endured unharmed for over a century. To



Amorini of Lead

Fig. 3. A Boy Fountain
Fig. 4. The Little Archer
Fig. 5. The Quarrel



Fig. 6. A Leaden Figure of Sculpture



Fig. 7. Music Personified in Lead

cast a lead statue from piece-molds involves much the same process as founding in brass or bronze. The main difference from the *cera perduta* process is in the necessity of cutting up the model into a number of parts, each of which is cored to save metal. The model can be of wood or plaster, or even cast iron, but the last would only be used if a large number of casts were wanted. After the parts are completed they should be mounted on an iron skeleton and joined up on the surface by burning on pieces of lead, rather than by soldering. This jointing needs to be done carefully and soundly, lest an uplifted arm may break off with resulting inconvenience to the statue. On the parapet of Viscount Dillon's classic house at Ditchley, Oxfordshire, are lead figures of a Cæsar and of Fame blowing a trumpet. A century and a half weakened Cæsar's outstretched arm, and Lord Dillon has replaced it in carved wood for fear that the imperial gentleman should shed his leaden limb on an innocent passer-by.

The gardens of Melbourne, Derbyshire, are a mine of leadwork. Some of the statues were, until lately, painted black and white, but, when recently mended, the paint was fortunately removed. A touch of gilding on lead statues is a legitimate decoration, and on equestrian statues, for example, gilded horse trappings greatly add to the general effect. The loading of the whole surface with oil paint is, however, a complete mistake. With the loss of the natural patina, which weathering brings to the texture, lead loses half its charm.



FIG. 8. A LEADEN STATUE OF HERCULES

At Castle Hill, Devonshire, there are several couchant animals. The lioness has a powerful head and is vigorously modeled. The greyhound is a quite convincing hound, and the artist has managed to give him the look of wistfulness which is so attractive in life.



FIG. 9. PARIS ADJUDGING THE APPLE

There is a formality about these beasts lying on their stone pedestals which one does not always find in the lead fauna of gardens. Sometimes the base of the casting is let into the lawn, so that, as in one case of a fox stealing away with a fowl, the figure ceases to be art and becomes an illusion in lead, a theatrical trick far removed from the spirit of the formal garden.

Amorini are very characteristic of the formal garden. They are chubbily pretty, and the story of quarrel, told in the group of two, gives a kind of triviality to the figures which, perhaps, spoils them a little for us in the present age. Not that there is lacking a great taste for trivialities to-day, but it is of the essence of the successfully trivial in statuary that this should be expressed in the "movement." The single figures are still more admirable. It would be difficult to find a boy figure of a happier grace than that of Fig. 1. He stands on a pedestal in the middle of a large sunk basin of masonry, and gaily spouts up water through a brass tube, which he holds in his mouth. His brother of Fig. 2 was busy with his

bow, and though the bow has perished and the arrow has long since found its mark, the look of mischievous intent remains.

The Hercules at Shrewsbury, in the Quarry Avenue, is a particularly fine example. The eighteenth century saw him cast, but cannot claim him, for he is a reproduction of a classic original. The rains and airs of the Severn Valley have dealt very kindly with the lead, and have shaded the brawn and muscle of the god to the great enrichment of the modeling.

I illustrate in Fig 9 the figure of Paris adjudging the apple, as it seems to be a good example of a type of statue which is not suitable for reproduction in lead. The original is in marble by Nicolas-François Gillet. It is a little figure 2 feet 10 inches high, and, though cast in lead, the subject seems altogether too delicate for that material.

At Hardwick Hall, Derbyshire, a residence of the Duke of Devonshire, there are six lead figures. Of these six I illustrate two, Sculpture (Fig. 6) and Music (Fig. 7). They have a solid Teutonic air, and while there is a certain cleverness in the draping of Sculpture, they cannot be regarded very seriously from the critical standpoint of the art she typifies. But their decorative value is undiminished.

The Venus of Fig. 10 is something more than nude. She is naked, and one is convinced, unashamed. The days of her making, the beginning of the eighteenth century, perhaps account for her awkwardness of pose.

One is tempted to wonder whether the day of garden statues is gone; whether, in fact, their only proper place is an old garden, and the only proper statue an old statue.

It would be a bold man who started out to include in any scheme for a new formal garden a gallery of reproductions from the antique or coy groups of figures in the Watteau manner, such as one finds in England late in the eighteenth century. Given, however, a garden planned on spacious lines, statues afford a point round which the lines of paths and close-cut hedges will group successfully. In the best historic English gardens, such as Melbourne, every figure has significance in relation to the general plan. In others, less successful, statues are apt to stand about in desultory fashion, which distracts attention from natural beauties and leaves a sense of the superfluous. Garden ornaments, whether fountains, vases or statues, seem to have their justification in so far as they give scale and cohesion to the garden. Their own merit as sculpture, though not a negligible factor, is, after all, a secondary one. In the choice of subjects for such statues the light touch is the happy one.



FIG. 10. VENUS
A Leaden Figure at Castle Hill, Devonshire

A SCHEME FOR RAILWAY STATION GARDENS. — Nurserymen are realizing it to be a good advertisement to take under their care the gardens of suburban or small railway stations. Few railway companies object to giving over to the expert hands of a local florist or nurseryman the problem of planting and keeping up the flower beds and lawns along their line. Patrons of the stations daily enjoy the sight of the flourishing grounds, and travelers in passing trains are refreshed thereby. No one can object to the nurseryman announcing by a neat sign that the garden is tended by him; and thus the scheme works good all round, so, clearly the wonder is that all ugly station grounds are not speedily transformed.

When America does begin to beautify herself she will astonish the world. — *Maeterlinck.*

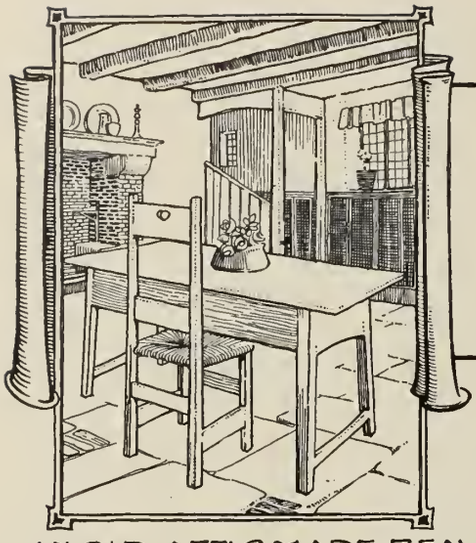
The Housekeeper

Now that fashion calls for a liberal allowance of open fireplaces in dwelling-houses, it may not be amiss to offer some suggestions as to how to make fires in them. Apart from those fireplaces which are purely ornamental and were never intended for use, there are many more which cannot be made to work satisfactorily without certain precautions. The worst of these unsatisfactory fireplaces are those which, with the object of making them look hospitable, or picturesque, or something else, are built too wide. Three feet is the utmost suitable width for a fireplace in an American house, although they are often seen four-five or even six feet wide. For our ancestors, who had oxen drag into their halls the logs to feed the fire before which the stag of ten was being roasted whole, a six-foot fireplace was very well; but there is no more miserable sight than a circle of people sitting with streaming eyes, sneezing and coughing around a Brobdingnagian fireplace. in the middle of which burns, or, rather, smokes, a pile of little sticks, brought up by the housemaid in a basket. First and foremost, therefore, the fireplace must be suited to the wood to be used in it. To burn, or attempt to burn, sticks sixteen inches long, which is the usual dealer's measure, in a three-foot fireplace is to insure smoking, on account of the wide spaces left at each side of the fire, into which cold air rushes, gets behind the wood and blows the smoke out into the room, and gets up the chimney, and chills and checks what draught there is. With a four-foot fireplace the case is still worse, and the only remedy, if short wood is used, is to build up a little "hob" of brick on each side, ten or twelve inches high, leaving only comfortable space between them to accommodate the wood. These hobs, which should project about a foot from the back of the fireplace, will prevent cold air from getting behind the burning wood, and often completely cure all difficulties; but, if the fireplace is too high, as well as too wide, it may be necessary, in addition, to put on a brass plate, across the upper part of the opening, to reduce the height to the twenty-eight or thirty inches which is as much as most fireplaces will bear.

Many housekeepers would be glad to know of some good way of treating the woodwork around sinks and wash trays so as to preserve it from the effect of the repeated wetting to which it is subjected. Most wash-tray tops are sent out covered with a cheap rosin varnish, which lasts, when the wash trays are in use, about a month. The best ones are finished with spar varnish, which is very much more durable; but even this, in the end, succumbs to the baths of hot soapsuds, and disappears in patches. When the varnish of whatever kind it may be has become patchy, it should all be sandpapered off, down to the bare wood, and a mixture of equal parts of spirits of turpentine and boiled linseed oil liberally applied. The wood should be as dry as possible when this is put on, and when the first coat has soaked in, which will be in a day or two, another should be applied, followed by coats of boiled linseed oil without turpentine until the wood will absorb no more, and the oil remains on the surface like varnish. The surplus oil would become sticky under hot water treatment, so, after allowing it to harden for a few days, it should be removed by rubbing the wood with fine sandpaper or steel wool, dipped in boiled linseed oil; or, if a finer gloss is desired, with a rag, dipped first in the boiled oil and then in powdered pumice stone. As the wood now has its pores filled with hardened oil, it is nearly waterproof and will stand hot soapsuds without injury, beyond the local bleaching of the surface by the alkali of the soap. When the bleaching has gone so far as to disfigure the wood, a little more boiled oil, rubbed on with with a rag when the wood is dry, will restore it, and this treatment may be continued indefinitely.

T. M. C.

Rush-Bottomed Chairs have come into their own again and are honored by a forward place in the house. The seats, as well as those of the more common open canework, can be cleaned by by putting a handful of salt into some soapsuds and vigorously applying the solution with a sponge. If dried in the open air, the seating will become as tight and firm as when new.

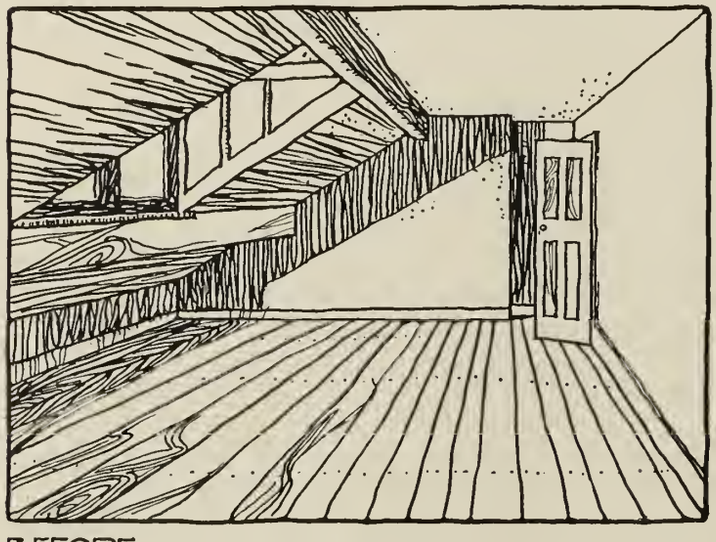


BEAUTY INDOORS

OUR THIRD SUGGESTION FOR IMPROVING AN ATTIC

AN OLD ATTIC MADE BEAUTIFUL

Stan T. J. Mobbs Des. et Delt.

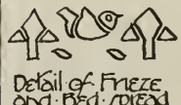


A usual type of Attic with Dormer window & purlins showing

BEFORE



Structural alterations: Dormer window altered, a partition under low purlin & a new door. The long dormer gives more light & head room . . . .



Detail of Frieze and Bed spread design

AFTER

DECORATION SCHEME FOR AN ATTIC.—Walls, windows, floor and furniture are the primary elements to receive attention in decorating a room. The part played by them is seen by the illustrations. There are few houses that have not a room like that shown in the sketch "Before," and fewer still that, affording such a base to work on, could not be made attractive in the manner indicated by the sketch "After." The three structural changes, the architect has noted, have been made, a tint and stencilling has been applied to the walls, the pattern repeated in the bedspread. Straight-hanging curtains have been put at the windows, the floor has been stained and given a rug of distinct color and bold design; these, and only these, changes have been made. Could the means be simpler? With a few pieces of well-shaped furniture added, the attic room, formerly considered waste space, becomes an attractive chamber.

TABLE GLASS, if colored at all, should be of the palest possible tints. Indeed, if the most refined taste is to be heeded, decoration will be left to the crystalline quality of the colorless glass, to its shape and surface. The beauty of this material, when properly wrought, compensates for a search for old pieces in the antique shops and explains why several artist craftsmen here and abroad have been giving their attention to reviving the art of glass-making. Their production put to shame the crude green, blue and red pieces still to be found in many American dining-rooms.

BETTER that a room should look bare than to have the wrong things in it.



THE HOME GROUNDS

TULIPS MAY BE PLANTED four inches apart and about that distance below the surface of the soii. Hyacinths require more room and should be set nine inches apart. Like the tulip, the effect is best where solid beds of one color are planted together, or beds of harmonizing colors are arranged in simple geometrical patterns.

Where the room is not required for bedding plants after the tulips and hyacinths have finished blooming, the bulbs may be left in the ground the year around and some small annual grown between the bulbs during summer. But where the beds are needed, or if there is a plague of moles in the garden, the bulbs may be lifted and placed in shallow drills, in some unused space to ripen, after which they may be stored in paper bags until time for again planting in the ground in the fall.

MOLES do an endless amount of mischief in the bulb beds, not alone by destroyïng the bulbs by eating them in the winter, but also by running under the bed and undermining the bulbs, allowing them to sink to the bottom of the runs which are often too deep to allow of the blossom buds reaching the surface of the ground in spring. For this reason bulbs will often do better if lifted and kept in sacks during summer. The fall is a good time to trap all moles and other rodents.

THE MENACE OF THE SAN JOSÈ SCALE — Notwithstanding all that has been said and written regarding the danger from the San José Scale, there is yet a lamentable ignorance concerning it among thousands of people whose trees and shrubs it is destroying. In the towns and cities of the East the pest is increasing rapidly, but very few people realize that it is present. I have lately seen city gardens in which fruit and ornamental trees were literally encrusted with the scales, yet the owners never suspected that any pest was at work upon them.

If you, gentle reader, are not familiar with the appearance of the San José Scale, and have on your grounds some cherished fruit trees or ornamental shrubs, go into the garden and look carefully at the bark of the trunks and branches. If it does not seem bright and healthy scrape the surface with the blade of a knife. If you thus raise a curious scaly crust get a lens and see if the crust consists of tiny round scales. If it does your plants are probably attacked by the San José Scale. You may make sure by sending specimens to your State Experiment Station or the United States Department of Agriculture.

In most cases where the scale is present round dots are to be seen upon the leaves and fruit. This is especially noticeable late in summer and early in autumn, but even in winter the dots may be seen on fallen leaves or on dry ones hanging to the tree. A look through a lens at such specimens will show the characteristic marks of the pest.

A recent experience suggests a way in which this scale may be introduced into new grounds or even into new localities. I have a summer farm in northern New Hampshire in a hill town off the railroad. The scale apparently is not yet present in that locality, and is not likely to be introduced, unless upon my place, as practically no one else in the sparsely inhabited town is planting fruit trees. One of my neighbors in the Massachusetts city where I live has a very fine Northern Spy apple tree from which I was hoping to get some cions for grafting in New Hampshire. But I found the tree alive with scale, and, of course, took no cions. C. M. W.



From Our Office Window

WHATEVER the new San Francisco may not possess to rank it as a great city, it is certain that its geographical position, at least, will insure its being a metropolis of shipping. It will have the first adequate water front of any city in America, if plans now being made are carried out. These plans are for a system of modern and substantial docks designed to accommodate four times the present amount of shipping. The sum of $20,000 has been pledged by a group of private citizens to cover the cost of the preliminary work and formulating the scheme. This is no more than any civilized nation should do and has done for a metropolis of shipping. The cost of such improvements is soon indirectly paid for by increased commerce and directly by increased harbor dues, sufficing for interest on the bonds and for a sinking fund. London, Liverpool, Hamburg, Havre, Cherbourg, Genoa, Rotterdam and Amsterdam have their substantial quays impregnable to sea or fire. Even small coast towns abroad are invariably built from the water-front up, and not, as in America, from a costly City Hall down to where the city merely stops, and stops with half-rotted wharves, supporting flimsy, inflammable and hideous buildings. Few tidal basins exist here, and only in recent years have streets bordering harbors been supported on concrete. Shame upon the United States that the best built water-fronts of the New World are in Canadian cities. New York proudly rears her picturesque profile of skyscrapers to the voyager, but her footing in the glorious deeps is inglorious indeed. We have little fear of fire, loss of life, destruction of merchandise and of valuable ships. These have to occur, as they have occurred, to make our cities awake. It is, then, when fire has swept away all, that common sense and forethought come into play. The new structures, if only they are built by this rude lesson of fate, should be adequate, fireproof, otherwise permanent and, withal, beautiful.

"PLASTER enrichments" is the term given to imitation marble in the new Hall of Records in New York City. However doubtful the "enrichments" may be, it is certain that the material is not plaster. It is *carton pierre*, which is claimed to be firmer than plaster, and not so liable to crack as cement. This material is all right in its place, but its place is not beside real marble, in imitation of which it has been painted and grained.

New Yorkers are asking: "Did we get what we paid for?" which may be translated: "Did the building or the contractors receive the enrichments?" The answer rests with four city administrations extending over a period of ten years, during which the building has been under construction.

This low procedure is recorded in high places, out of reach of the suspicious visitor who investigates with finger-nail or pen-knife, which fact will tend to lessen the amount of criticism directed at the completed $8,000,000 building whose very term of construction constitutes a page of history.

LOW-LYING land unfit for building operations has heretofore not been thought of by millionaires as a suitable gift to make to a university. Much less has water been so considered. The one has been reclaimed and the other created by the active philanthropy of Andrew Carnegie in presenting a lake to Princeton. A new dam has been built, by closing the gates of which Stony Brook and the Millstone River will fill and make a body of water three and a half miles long, containing several islands. It is planned to build a drive around the lake and to stock the water with fish. The primary object of the gift, however, was to furnish the students with an opportunity for aquatic sports. We cannot imagine any finer memorial than this beautiful meadow and lake kept inviolate forever. It serves no less the solitude of the ruminating student than the joy of gala days, when rowing, swimming or skating races will attract crowds of eager spectators.



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The ABOVE FIXTURES, No. P-30, without shower, can be purchased from any plumber at a cost approximating $167.75 — not counting freight, labor or piping — is described in detail among the others.

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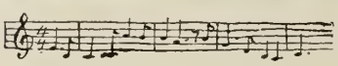
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You Can Not Buy This Picture



Drawn by C. Clyde Squires

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An Old Love Song

The size of the charming picture (of which this is a reproduction in miniature) is 10½x15 inches. The large print is a sepia photogravure, plate marked. It is hand-printed on Exora steel-plate paper, 19x24, ready for framing.

The Picture Will Not Be Sold

But the large print will be delivered, carriage prepaid, to **every** *new subscriber to LIFE at $5.00 a year, if we receive the remittance before February 1, 1907.*

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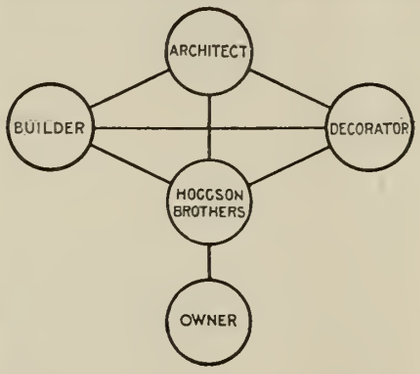
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GEORGE DUCHSCHERER, Prop.

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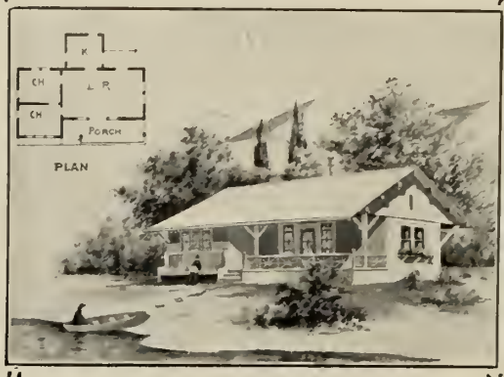
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Vol. III No. 5

INDOORS AND OUT

THE HOMEBUILDERS MAGAZINE

FEBRUARY 1907



ROGERS AND WISE CO.-PUBLISHERS
NEW YORK BOSTON CHICAGO

$3.00 per year 25 cents a copy

Thomas Ellison

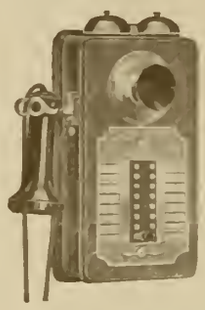
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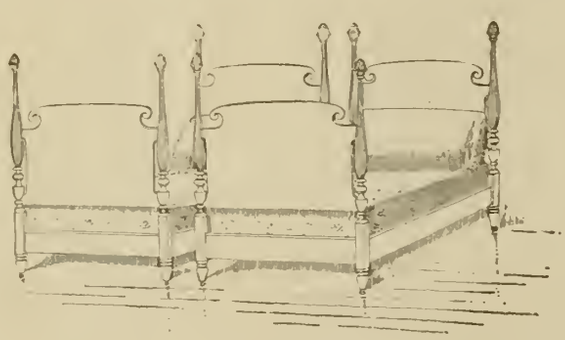
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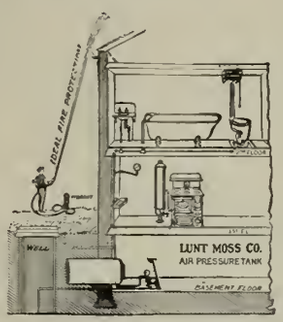
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Far more interesting, however, than the water clock of Hwang-ti was a clock made by a Chinese emperor of the fourteenth century. According to the authority quoted, this ruler constructed three toy temples, which he placed on the top of a box of works. In the middle temple he put a number of fairies, each of whom carried the sign of one of the hours.

The side temples were dedicated to the sun and moon respectively, and were inhabited by miniature genii, whose dwelling places were connected with the central structure by bridges. Outside the middle temple were the images of two gods standing before two drums.

At each turn of the hour the

Continued on page 4

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The Home, Indoors and Out, The Garden

And their environment, in every phase and from every viewpoint, form the field in which INDOORS AND OUT meets the demand of the American people for guidance and help in improving their surroundings.

IN spite of February's cold and snows we get a quiet anticipatory satisfaction from the statement in our almanac that it is the last month of winter. We shut the eyes of our memory to the sleet and howling winds of March. We only remember that one month of unusual, even unique, shortness, lies between us and the first of the spring trio.

Little do we care if all outdoors is grim and forbidding. Indoors is warm and cheerful, and the first bud of thought, or blossom of planning may well start in our minds and remain in that forcing house until the plant is strong or the weather mild enough to permit of its growth and flowering.

So it is with us of INDOORS AND OUT. In March, while we still remain within easy reach of the fireplace, we begin to throw open the windows a bit and to poke our heads out and look about for signs of the joyful season of outdoors.

No more beautiful suburb of a great city exists to-day than **Roland Park** near Baltimore, Maryland. An attractive country club is the center of its social life, and many charming homes and other delightful features go to make it one of the most complete suburban communities in America. We shall take two issues in which to describe it.

Net Ball is the latest, the very newest game for the lawn, or field. Adapted for men or women, with very little restriction as to age, it has many features which will prove of interest to all.

No more inviting or enjoyable form of hostelry can be thought of than the typical country-side **Inns of Old England.** We shall help our readers who are contemplating a trip abroad to find these Inns, that they may enjoy their comfortable hospitality.

Those of us who have read accounts of **Upton Sinclair's Colony** near New York will be entertained by an illustrated article showing "Halidon Hall," as the main building is called. Many of our readers will be glad to get a clearer idea of the environment in which Mr. Sinclair is making his remarkable attempt to solve the difficulties of domestic economy by distributing the burden upon many shoulders.

The Suburban Lot and How To Plant It, which has proven so successful and has aroused such great interest, will receive a third treatment, widely differing from the two already published.

An article on **Shrubs for the Garden** will appeal to all who are beginning to plan for the season's planting.

The number will contain numerous examples of **Small and Inexpensive Houses** in the country.

Serial articles which will be continued are **City Homes, Oriental Rugs** and **Appreciation of Old Mahogany Furniture.** The usual **Departments** will give advice and information of especial and timely interest.

TO OUR ADVERTISERS

It is with pleasure, and not a little pardonable pride, that we call your particular attention, not only to the varied and interesting subject matter which we offer to our readers, to whom you are appealing, but also to the equally varied and important advertising matter which fills the pages of the February, 1907, issue of which this sheet forms a part.

ROGERS AND WISE COMPANY.

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quiet of the temples was broken. The gods struck the drums, and at the signal a fairy came out with her hour sign, and genii from the temples of the sun and moon wended their way across the bridges, apparently to ascertain the time from the fairies, after which they returned to report to their fellows. On the whole, this device of Shun-Te, the last of the Mongol emperors, must have been a pretty toy.

From the elaborate construction it is a long step backward to the most elemental form of water clock, which the authority mentioned finds in the article used by the Malays. It is as simple a device as can well be imagined.

In a vessel of water a cocoanut shell is set afloat. It has a small perforation at a point near the waterline, through which perforation the water slowly enters until it sinks the shell. As the shell goes to the bottom a native calls out the hour, rescues the primitive timepiece and resets it. As each operation represents a fairly regular period, a rough time measurement is made. — *Boston Transcript.*

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Indoors and Out

A Monthly Magazine devoted to the Beautifying of America chiefly by means of Architecture and the Arts allied to it

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Contents for February

Vol. III 1907 No. 5

A Rose-arched Entrance to a Southern Home . . . Frontispiece

"Harbour Court," the New Residence of Mrs. John Nicholas Brown, at Newport, R. I. . . . . By F. E. C. (*Illustrated*) 209

The Home of a California Architect . . By William Charles Hays (*Illustrated*) 217

A Formal Garden in an Apple Orchard . . . . . (*Illustrated*) 222

How to Arrange One's Books . . . . By Mabel Harlow (*Illustrated*) 227

Essentials of the Dining-Room . . . . By Guilford Blake (*Illustrated*) 231

A New Colonial House in an Old Colonial Town . . . . (*Illustrated*) 237

My First Sale . . . . . By Ellen Cady Eaton (*Illustrated*) 241

The Suburban Lot . . . . . By E. L. Beard (*Illustrated*) 244

The Identification of Oriental Rugs by their Design By Arthur Urbane Dilley (*Illustrated*) 246

A $4,900 House at Springfield, Ill. . . . . (*Illustrated*) 252

The Housekeeper 255

The Home Grounds 256

Beauty Indoors 257

From Our Office Window 258



A ROSE-ARCHED ENTRANCE TO A SOUTHERN HOME

The Atmosphere of Virginian Hospitality

P. LANCASTER.

Indoors and Out

A Monthly Magazine devoted to the Beautifying of America
chiefly by means of Architecture and the Arts Allied to it

Vol. III FEBRUARY, 1907 No. 5

"Harbour Court"

The New Residence of Mrs. John Nicholas Brown, at Newport, Rhode Island

A journey along the picturesque shores of Narragansett Bay, with its many beautiful islands, leaves a pleasant picture firmly impressed on the mind; and as the objective of the jaunt comes into view, it is noticeable that the entrance is into an apparently ordinary New England seaport town. It is only after a complete circuit by carriage and on foot has been made, that one realizes the natural beauty of its situation, and how varied are the architectural character and landscape settings which mark the location of the many summer residences of Newport, Rhode Island. The town is on high land, protected from the encroachment of the open sea on the south by rocky cliffs, and bounded on the north by the harbor and islands of the Bay.

To a great many people who have not visited this resort, the true character of many of the residences and estates is unknown, because of articles appearing constantly in newspapers with exhaustive accounts of this or that of "Newport's latest palaces," giving wrong impressions as to the architectural style and the purpose for which the building has been designed. Therefore, before entering into a brief description of one of the newest unpretentious residences recently completed, it is necessary to brand as absolutely untrue and absurd certain articles that have appeared from time to time in the daily press, bearing upon this estate.

"Harbour Court" is situated near the western end of the promontory, upon which stand most



A Shaded Driveway approaches the House from the East



The Forecourt open to the Morning Sun

of the residences of the summer colony, high above and overlooking the harbor. From the very beginning of the time when the project of building the new house and stable was proposed, it has been the purpose of the owner and the endeavor of the architects to design and erect in this country a house, and not a palace, to be lived in the year round, and embodying the simple charm and beauty of many of the minor châteaux and farm houses of Normandy, and as far as possible to bring into harmony about it, the characteristic natural beauty of the settings of those delightful bits of architecture of northern France.

The approach to the estate is from the east by a winding driveway, shaded by trees of luxuriant foliage, through which are seen glimpses of the house. This drive is bordered by varieties of shrubs, and leads to the forecourt, open to the morning sun from the south and east, while protected from the north and west by the two wings of the house. In the center of the forecourt, at the junction of the two main axes of the house, is a beautiful little fountain, from the upper basin of which a cherub clasps in its arms a dolphin, sending into the air a tiny sparkling jet. Directly beyond is the main entrance to the house, simply adorned in the Doric style with pilasters and entablature, over which is a balcony guarded with a wrought iron grille of beautiful design, and echoed by other little window balconies, similarly treated, at the windows near by. In the angle of the court is the tower, with a large stone mullioned window, with casements opening out to the balcony beneath. This marks the position of the main staircase, and is crowned by a steep roof, rising high above the rest of the building. To the left, beyond the fountain, on the axis parallel to the main house and about midway in the south wing of the house, is a porte cochère, giving sheltered access to another entrance connecting with the main hall of the house.

Continuing, the driveway returns around the end of the wing of the house to the stable, situated amid a splendid growth of trees near the



THE MAIN ENTRANCE TO THE HOUSE

In a Beautiful Fountain in the Center of the Forecourt stands a Little Cherub holding in his Arms a Dolphin

Cram, Goodhue & Ferguson, Architects

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THE VERANDA FROM WITHIN

THE VERANDA FROM WITHOUT

"HARBOUR COURT"

The sitting space is extended in effect by a paved terrace, a few steps above the lawn. From this point there is a wide view over the Harbor of Newport and the Islands of the Bay



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THE MAIN HALL AT "HARBOUR COURT"

Distinguished by the restraint with which the design is handled. The paneling of oak, extending from floor to ceiling, is elaborated with pilasters and entablature of the same architectural order (the Doric) that ornaments the exterior of the house.

Cram, Goodhue & Ferguson, Architects



The Salon designed in the Louis XVI Style

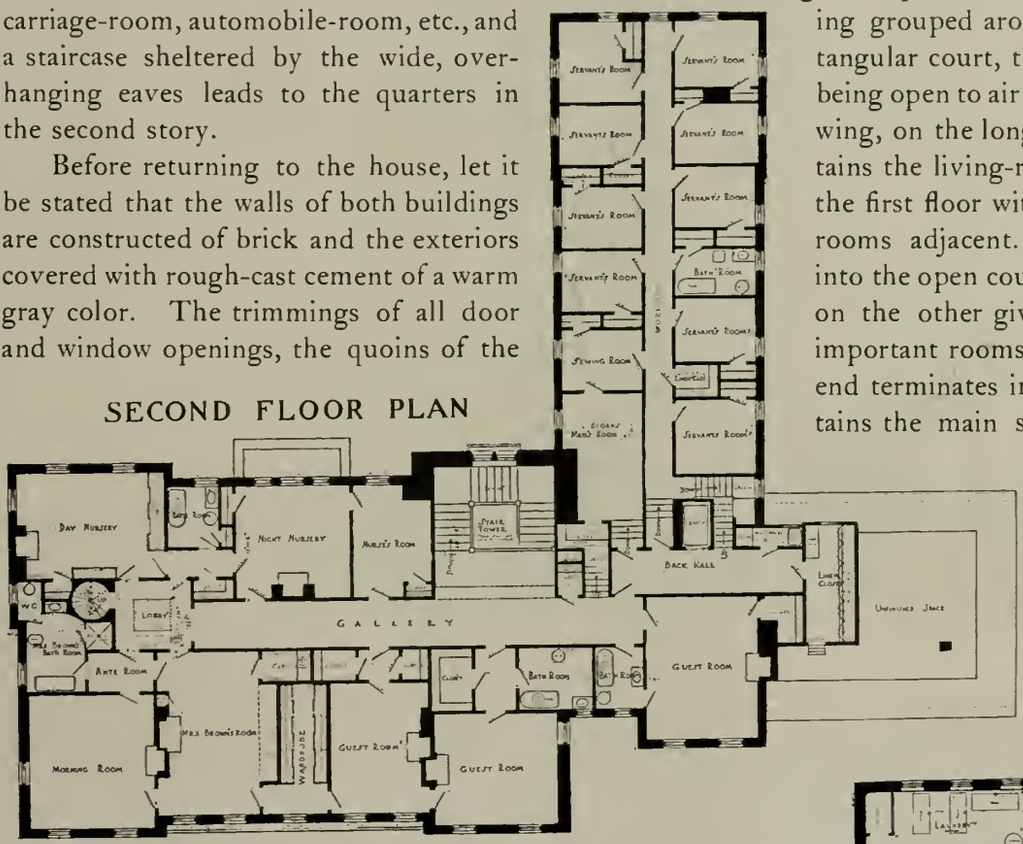


The Library enriched with Quartered Oak, Tapestry and Brocade

southeast corner of the estate, where shadows play on the half-timbered walls. This building is built around a court, with one side open to the west and enclosed by a high wall capped with tiles. From the court are the entrances to the carriage-room, automobile-room, etc., and a staircase sheltered by the wide, overhanging eaves leads to the quarters in the second story.

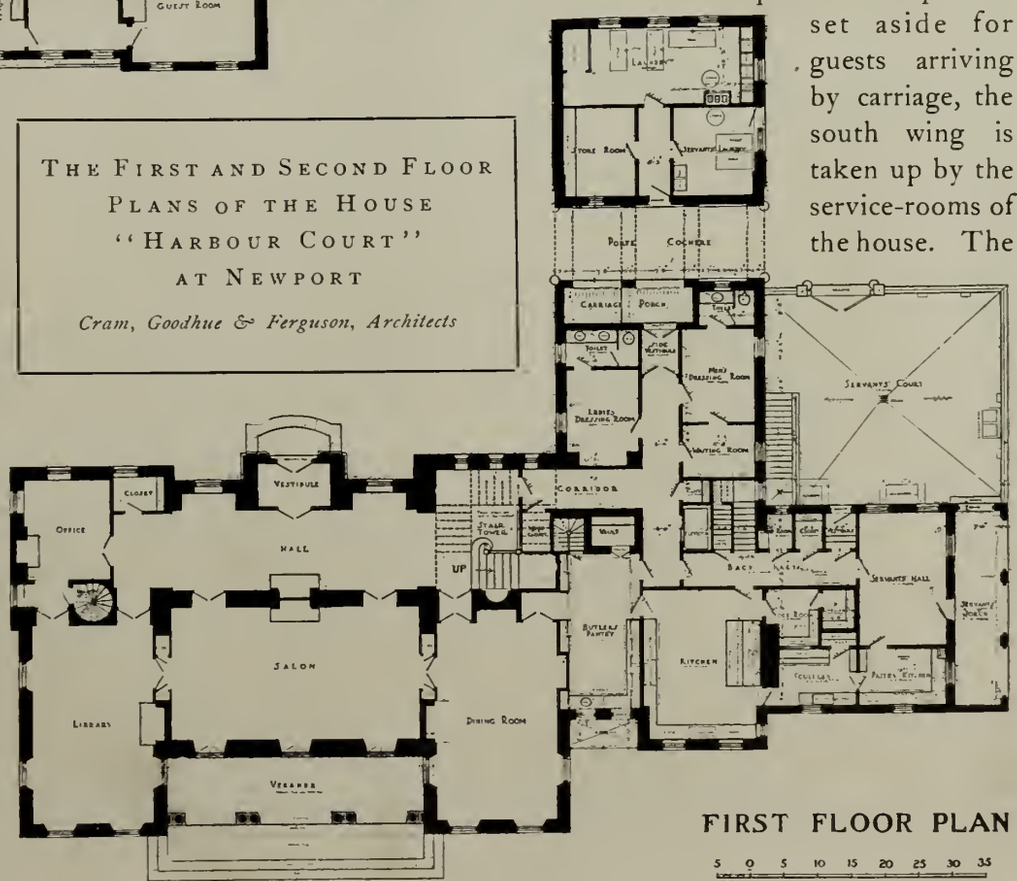
Before returning to the house, let it be stated that the walls of both buildings are constructed of brick and the exteriors covered with rough-cast cement of a warm gray color. The trimmings of all door and window openings, the quoins of the corners and belt courses are of Indiana limestone, and give a necessary relief to the large plaster surfaces and a certain feeling of strength and solidity to the structure. The roofs are covered with slates, arranged in a manner common in Europe, but unique in this country. Large, thick rough slates are used at the eaves and gradually diminish in size and thickness as the ridge is approached, with the result that a very beautiful covering has been obtained from the artistic use of a very common material. The stable is designed in the manner of the half-timber houses of France, and is made to fulfill all of the requisites of that necessary adjunct to the modern American house.

The general plan of the house is of a building grouped around two sides of a rectangular court, the remaining two sides being open to air and sun. The principal wing, on the long side of the court, contains the living-rooms, which are all on the first floor with kitchen and serving-rooms adjacent. The hall looks out into the open court on one long side, and on the other gives access to all of the important rooms of the first floor. One end terminates in the tower which contains the main staircase, leading to the chambers of the second and third floors, the elevator as a means of more easy ascent and the entrance for guests from the porte-cochère and dressing-rooms beyond. With the exception of that portion set aside for guests arriving by carriage, the south wing is taken up by the service-rooms of the house. The



THE FIRST AND SECOND FLOOR PLANS OF THE HOUSE "HARBOUR COURT" AT NEWPORT

Cram, Goodhue & Ferguson, Architects





THE SIMPLE TREATMENT OF THE DINING-ROOM

straint with which the design of the entire interior is handled, is noticeable in the architectural treatment of the hall. The paneling of oak, extending from floor to ceiling, and elaborated with pilasters and entablature, is a repetition of the same order that has already been noticed externally in the treatment of the main entrance. It is the keynote to the further treatment throughout the house. Each room is dignified in its pure simplicity, and while the interior as a whole is designed to portray different periods of French interior decoration, no room is exaggerated. Rather is each subdued,—as, for example, the salon in the Louis XVI style,—in order to bring all into harmony with the general scheme. These rooms undoubtedly serve the purpose for which they were intended. They are a happy realization of what one would wish to see exemplified in the interior, after having grasped a full idea of the beauty and charm without, and taking into careful consideration the primary idea of "Harbour Court,"—that of transplanting to this country a type of house which is so beautiful in its own northern France.

first floor contains the laundry, with its thorough equipment, and on the second floor the greater portion of the space is given over to bedrooms.

The entrance to the house is through a generous vestibule, with a tile-paved floor. A glance at the plans will give a clear idea of the location of the long hall and the distribution of the rooms opening therefrom. As the lighting of the hall is from the south, the other important rooms are lighted from the north and east and look out upon the surrounding lawn and trees. From the paved terrace, only a few steps above the greensward, is an extended view over the harbor and the islands of the Bay.



THE STABLE AT "HARBOUR COURT"
Situated "Where shadows play on the half-timbered walls"

The re-

F. E. C.

The Home of a California Architect

THE THIRD OF THE INDOORS AND OUT SERIES OF ARCHITECTS' OWN HOMES

IN WHICH WILLIAM CHARLES HAYS DESCRIBES THE CHARMING LITTLE ESTATE OF JOHN GALEN HOWARD, ESQ. DESIGNED BY ITS OWNER, AT BERKELEY, CAL.

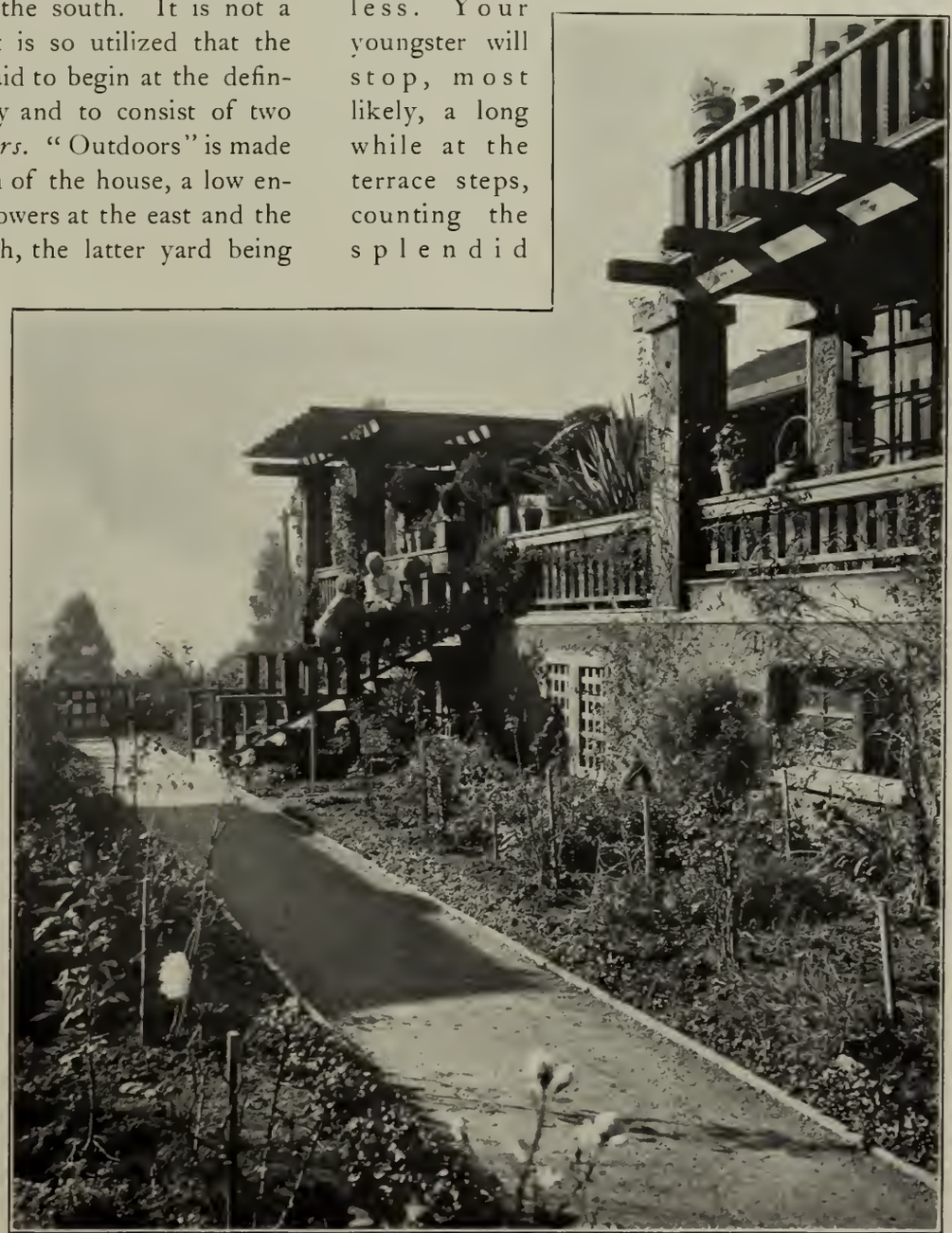
CROWNING the first ridge between the lowland part of Berkeley and the hills which lead up to the summits of "Grizzly" and "King's Crown" is the commanding site chosen by the architect of the University of California, on which to build a home in his adopted land.

Mr. Howard's property lies several feet above the grade of Ridge Road, a broad palm-lined street. The frontage is toward the south. It is not a large plot, but every foot is so utilized that the house might almost be said to begin at the defining lines of the property and to consist of two parts,—*outdoors* and *indoors*. "Outdoors" is made up of a front lawn, south of the house, a low enclosed tangle garden of flowers at the east and the service yard at the north, the latter yard being screened by high lattices.

The house itself is built entirely of native materials. Cement walls, very roughly dashed, rise to the window heads of the first story and the full height of the tower. All other walls are frame, covered with redwood "shakes," which are blocked out under their lower edges to produce deep lines of shadow. The outside posts, beams and similar timbers are rough redwood.

Around a broad terrace, adjoining the flower garden, the principal rooms of the house open toward the warm south and east.

Perhaps it may have been on a clear spring morning (that is to say, in March) when you have first seen at close range the house with the tile roofed tower. It is then that the garden and the raised court (called by the Hawaiian name of *lanai*) are veritably a "brimming, sun-bathed world." Better still, you may have come just at the right moment to discover somewhere in the flower garden a towheaded boy, in corduroys and sandals. The chances are that he is hatless. Your youngster will stop, most likely, a long while at the terrace steps, counting the splendid



THE GARDEN WALK BELOW THE LANAI

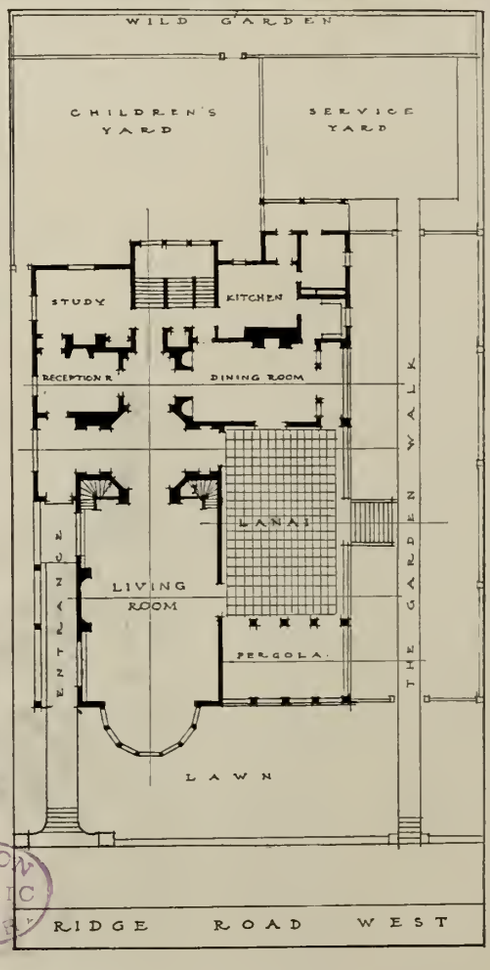


THE HOUSE FROM RIDGE ROAD

THE HOME OF A CALIFORNIA ARCHITECT

J. Galen Howard, Esq.

THE PLAN OF THE PROPERTY



THE HOUSE FROM THE SOUTHEAST



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THE FIREPLACE IN THE LIVING-ROOM
Is vigorous in its simplicity



THE LIVING-ROOM AND VISTA BEYOND
Showing the bold effects of unplaned and unmolded woodwork

blooms of a turquoise blue morning-glory that clings to the rail; he may sniff the scent of the lavender; then, a sprite, a creature of the sunshine, he romps through the gate in the garden lattice and is off down the trail that leads to school, discipline and restraint.

You will have been watching his play where all is genial, wide-open and sheltered. When you step around to the other side of the house, you find quite a different aspect. Because in this bay region around San Francisco, fogs and blustering "trade winds" sweep in frequently from the ocean, the wise designer of a western exposure will always reckon on the certainty of occasional bad weather.

One enters the building on the west side, passing through a gravel-paved, covered way to the threshold. At once, the entrance foretells the "Indoors" character: — big, but unostentatious; simple, but far from crude. The door itself is an immense, solid plank of redwood.

The living-room, which occupies the south wing, has its roof construction exposed to view. Interesting carved outlookers project from the wall and carry four transverse trusses. These outlookers are small counterparts of those which, executed in stone, support the wood cornice brackets designed by Mr. Howard in his first building at the University. The broad entrance doors to this room were brought from Mexico and are of old Spanish workmanship. Through the long east windows one looks out over the *lanai*, with its symmetrical arrangement of potted bay trees, to the bare hills and a most picturesque green patch of oak-grown canyon. From the south bay window, the architect of the University may watch over the growth of that child of his artistic genius and splendid opportunity.



THE LANAI FROM THE PERGOLA
A Brimming, Sun-bathed World



Looking toward the Dining-Room *Looking toward the Living-Room*

THE OCTAGONAL ENTRANCE HALL

The dining-room and the principal bedrooms command the hill and canyon outlook, and each of these rooms in turn has its "Outdoors" part, — a balcony. The reception room and study look toward the sunset, and no discordant thing intervenes to mar one of the finest among Berkeley's many views of the Bay and the Golden Gate.

Of no less interest than the arrangement of the interior is the type of materials and workmanship. Everywhere, within the house, an observant visitor notices the grateful absence of moldings; one realizes also that he has not seen a planed or molded stick of wood in the outside construction. Of materials there could be none simpler, yet such ingenuity has been shown in the combinations of varied forms, throughout the interior woodwork, that trade tricks of elaborate finishes would be superfluous. The same individuality can be traced in the laying up of the fireplace brickwork, in the andirons, in the wall coverings (one room, the study, is divided in large panels of Chinese "packers' matting"). In every minutely consistent detail of handicraft, the house reflects the personality of its designer and owner.

If, therefore, the assumption is a just one, that we measure results by the limitations of the means employed, then Mr. Howard, as architect, has built for Mr. Howard, as his own exacting client, a house which approaches closely to being consummate art and which is, above all else, a home most livable.

A DENSE hedge along the boundary of a suburban estate will afford seclusion, except where the drive enters. The gates at this point may be set close into a gap of the hedge, and should be formed, partly at least, of solid wood. The opportunity for variety of design and of color given the wood is almost limitless. The



DESIGN · FOR · WICKET & CARRIAGE · GATES

posts should contain galvanized iron rods running into a supporting foundation, and parts of the wood underground should be given a coating of tar. At the summits lamps may be placed, as indicated in the accompanying sketch. A second hedge is shown, which effectually removes the house from the gaze of passers-by.



The Old Orchard containing the New Garden

A Formal Garden in an Apple Orchard

MUCH OF THE BEAUTY OF AN OLD RHODE ISLAND FARM BEING PRESERVED IN THE MAKING OF A MODERN COUNTRY HOME

THE PROPERTY OF JOSEPH HUTCHESON, ESQ. CHARLES A. PLATT, ARCHITECT

IN many rural districts has taken place the reincarnation of abandoned farms into delightful country estates for summer or all-year-round residency.

Those who seek for ideal sites frequently pass by farms which possess every advantage of situation and view, because they are lacking in a proper growth of trees to surround and shelter the house from public gaze or from bleak winds. Many such places are not considered because the only growth of trees is an apple orchard, which at first thought seems worthless for the purpose of protection or decoration.

The charm of an old apple orchard is known



THE HOUSE FROM THE PUBLIC HIGHWAY

A View over the Tennis Court. Between the Stone Lions the Entrance Driveway enters the Forecourt before the Portico



OSTON
UBLI
BRAR

The House from across the Garden



OSTON
UBLIC
BRA

Garden Flowers and Apple Blossoms



The Side of the House that Overlooks the Bay

only to those who can appreciate the beauty of wayward trees, the glow of spring bloom upon them, and the radiance of sun-flecked turf.

From these illustrations some idea may be had of the possibilities of an apple orchard in landscape architecture. The estate is owned by Joseph Hutcheson, Esq., and has been named "Villa Sera."

At one end of such an old orchard, facing Narragansett Bay, there has been erected a large roughcast house in the Georgian style, and a beautiful formal garden has been laid out in and around the apple trees. There is a double charm in this design, for the formal garden gives dignity to the original rustic beauty of the orchard, while the unconventionality of the apple trees saves the garden from a too great formality, bordering on stiffness, which such gardens are apt to have.



The Entrance Hall

At the right, in driving toward the house, a space has been cleared and a tennis court laid out, while at the left the old orchard remains. Several of the apple trees have been removed in order to give definite outline, and a wall, built of cement in the manner shown, surrounds it. In the midst of the orchard, enclosed by trees and shrubs, is an artificial pool. Through the center of the estate is the main drive, shaded on either side by newly planted trees, and leading to a forecourt.

At the end of the property toward the public highway is the stable, and beside it is a service drive that approaches the house from behind the tennis court. Across the drive is a large vegetable garden, protected by a stone wall. The gardener's cottage is near at hand.

Trees protect the house on every side, save at the water front, where a broad lawn runs down to the Bay. On this side of the house is a large



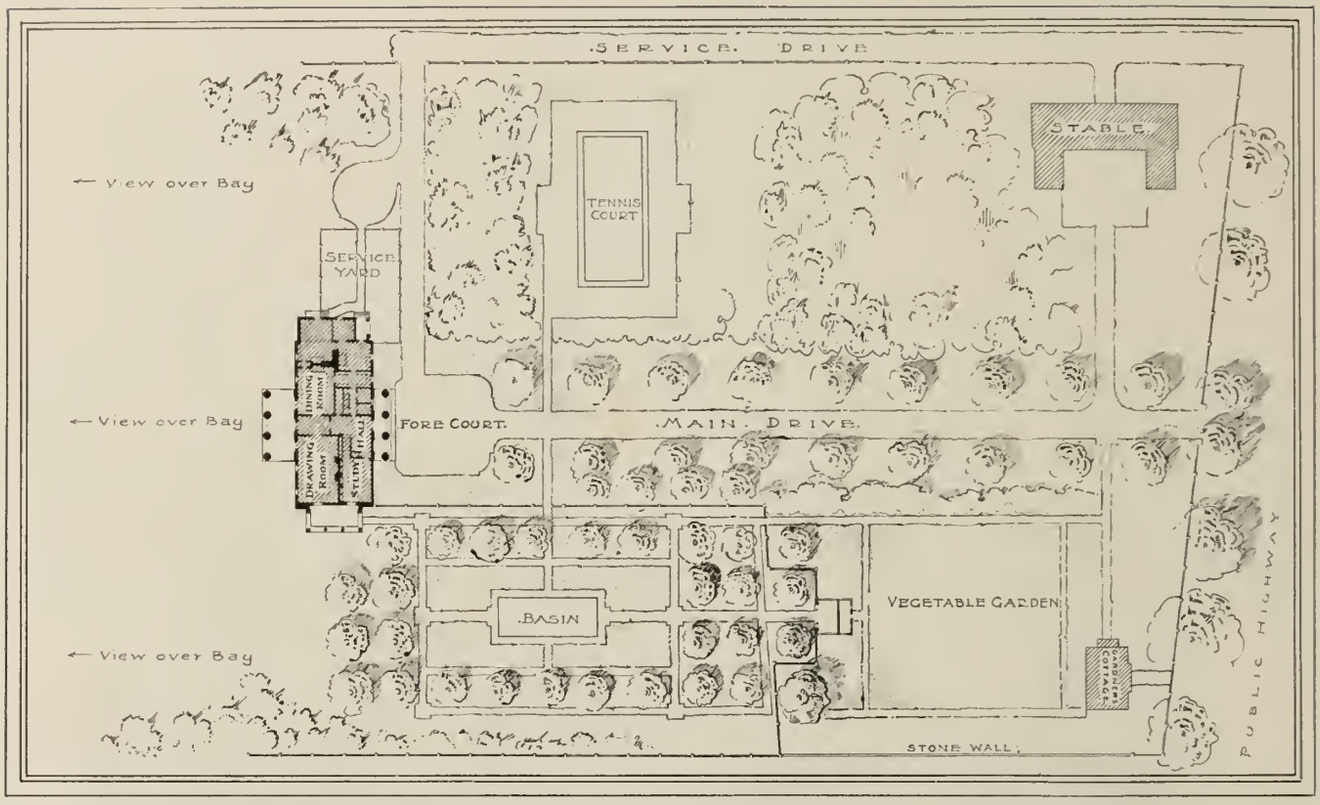
THE LIVING-ROOM

With Chimney-piece from the Colonna Palace at Padua. The Walls covered with old Italian Brocade of Rose Color



THE DINING-ROOM

Over the Fireplace, and harmonizing with the Rose Color of the Walls, is an old Painted Decoration on Wood, a Relic from an Ancient Italian Altar



PLAN OF THE HOUSE AND GROUNDS

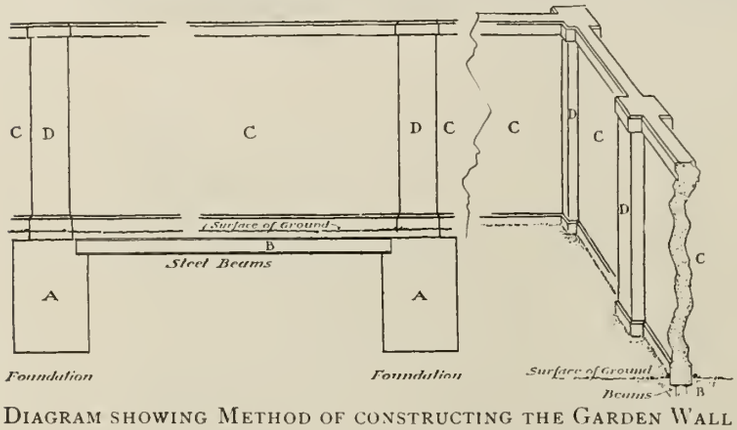


DIAGRAM SHOWING METHOD OF CONSTRUCTING THE GARDEN WALL

Walls CCCCC are of concrete six inches thick, and are supported by beams BBB set a few inches below the surface of the ground. These beams rest on the foundation piers AA which occur under each pier DDD

portico protected by an overhanging roof, resting on four large white-plastered columns. The portico rises above the second story and there are three balconies within it, reached by high French windows.

The interior of the house is as interesting as the surroundings. The hall is finished in white plaster with molded panels of whitewood. The entrance and interior doors are of sash with transoms over them, and the light is tempered by silk hangings of cream color. At the end of the hall overlooking the water are green louvre shutters which slide over the openings and permit circulation of air indoors on midsummer days. A portion of the hall and the dining-room leading off from it are finished in gum wood, stained a walnut color and laid off in panels, the centers of which are filled with rose-colored brocade. Over the dining-room mantel is a painting on wood, which was taken from the front of an old altar in Italy. The living-room contains a great open fireplace enclosed by a mantel taken from the Colonna Palace at Padua. At either side of this are built-in book-shelves. The color of living-room and dining-room and hall between is so nearly that of one continuous scheme that the effect is harmonious, spacious and highly dignified.

Many of the antiques used in the interior decoration were purchased abroad while the house was in process of construction, but in spite of this the excellent judgment shown in placing them has caused them to appear especially adapted to their surroundings.

Both the architect and the owner are considering plans for laying out the broad lawn on the bay side in a formal manner to harmonize with the inland portion of the grounds. In summer Narragansett Bay is a public highway, thronged with the yachting contingent, and the appearance of the estate from the water will be improved by a suitable embellishment of the land sloping up to it.



Fig. 1. A Shelf Arrangement framing a Window

How to Arrange One's Books

II. Suggestions for Movable Bookshelves adaptable to Various Rooms

By Mabel Harlow

IN an earlier paper on this subject — the arrangement of bookshelves in the private house — the advantages were pointed out of shelves planned by the architect and built into the room with the building of the house. The advantages of this method are many and obvious, but it falls to the lot of so many of us to live in an apartment or a rented house that some less permanent arrangement must often be considered. Of course one may go to a furniture store and buy as many square feet of bookcase as he has books to fill, for which he may spend just as much money as he desires, and the chances are that the result of his purchase will neither fit the space for which it is intended, the size of his volumes, nor be consistent in style with the scheme of his room or of his other pieces of furniture. The bookcase or other wall cabinet becomes so immovably a part of the room itself when it is in position that a fault in its style is a much more conspicuous false note in the room than the same error in the movable pieces. An old chair or two, which are obviously out of style, may have been brought in from some other room where they, perhaps, fit perfectly. They are, at any rate, possibly temporary, but the bookshelves must be, or should certainly appear, as stable as the walls of the room itself and as much a part of its fittings. This is one very good reason for having the shelves or cases built from special designs, and another excellent reason is that the cost of such cases is usually much less than that of the same amount of shelf space when bought ready made.

The very cheapest and simplest form of what may be termed the "home-made" bookshelf consists of a number of book boxes piled one above another until the desired height has been reached, or, more probably, the desired space acquired. The chief advantage that they offer to the modern flat dweller is that when his next moving day comes, he has only to turn each case on its back, nail boards over the top, and there are his books ready packed and, what is even better, arranged and in order when they arrive at their new resting place. Many a college room has been made very attractive by use of this invention. The nail holes made by attaching the cover boards, which need only be in the long sides, can be covered by tacking a border of pinked leather on the lower edge of each box. This little leather curtain, by the way, although it is rather out of fashion for the minute, is very valuable in keeping dust from the tops of books, or in concealing small volumes or pamphlets which are apt to accumulate on top of the rows.

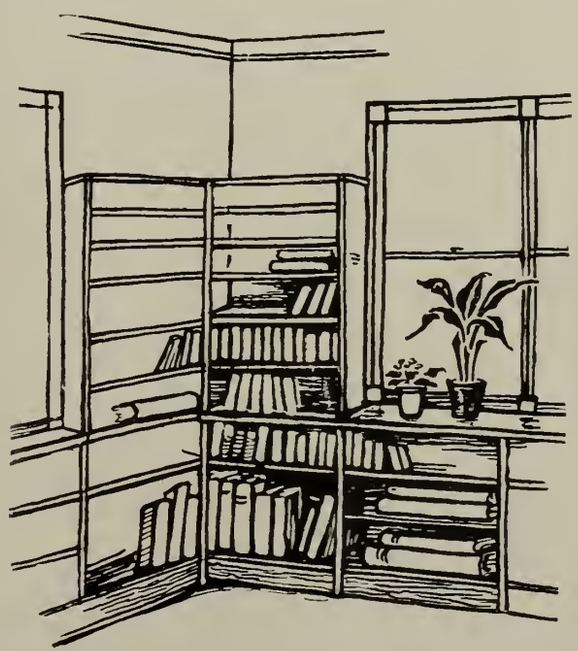


Fig. 2. Shelves filling Corner and framing Windows

These boxes may be of pine or white wood, stained or painted either to match the woodwork of the room or the furniture, if that is dark in tone. They are not elegant, but by combining them skillfully, with due regard to the size and proportions of the wall spaces they occupy, very good results may be obtained.

The plan approaching this most nearly in simplicity is the set of pine or white wood shelves, framed by a carpenter and planned for certain spaces in certain rooms. For these there are as many good plans as there are rooms to put them in, only be very sure

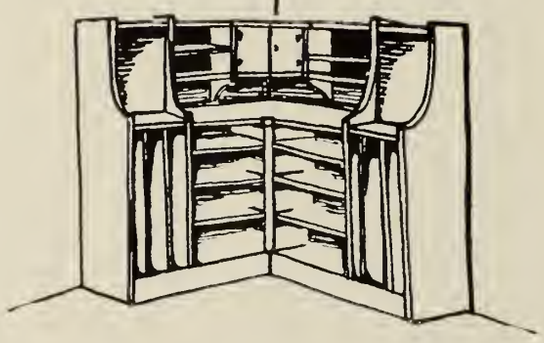


Fig. 3. A Corner Case for Books and Writing Materials

that you select the plan which suits your particular room. Study it carefully and follow any suggestions made by its architecture. Even a poor room must have characteristics, even if only such as one would desire to forget, and the poorest can be improved by giving thought enough to the question to recognize its defects and lessen them by well-planned wall divisions.

The bookcase marks such a conspicuous dividing line that its height should be very carefully considered. People will give much thought to the right width for a frieze or the height of wainscoting and ignore entirely the height of their bookshelves; or perhaps consider it only from the point of view of one who wishes to stow away just so many books. As a matter of fact, no other treatment of your wall surface divides it so definitely, because the backs of books have so much interest aside from their varied color and the strong lines of the shelves that they challenge our attention.

One cannot lay down rules about such a matter, but, generally speaking, the top of the shelves should be either distinctly above or distinctly below the middle of the wall. It is never a good plan to divide a wall into halves either horizontally or perpendicularly. The arrangement lacks interest, and, also, if the line is exactly half way between ceiling and floor, it will inevitably seem to be a little lower than the middle line or to have "dropped" slightly, which gives a very unsatisfactory appearance. It is almost as bad to "have the appearance of evil," so be sure that your shelves are to the wall space as two to three or three to five, rather than of any measure nearer to the half. It is well, too, and for the same reason, to be careful that the frieze or picture molding does not cut the wall space above the shelves in the same stupid division, and in this case the space should always be divided above rather than below the middle line.

If you have many books, so that your shelves must be high ones, consider them in relation to the tops of the windows or doors. Do not let them come within a few inches of the top of either, if you can help it. It is better, if the difference in height is less than six inches, to make the top of the bookcase on the same line as the window casing.

It is by no means necessary or even desirable that the shelves should be of one level all about the room. Illustrations are given of several good plans in which the height is varied, and such variation frequently adds much to the attractiveness of the room.

In this problem of design, as in every other,

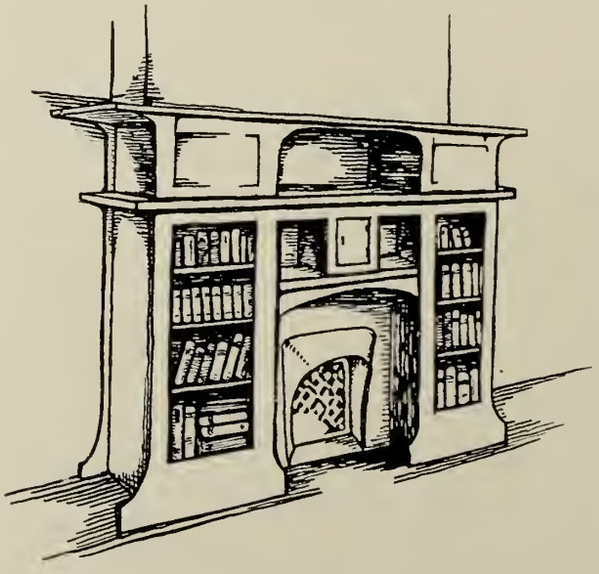


Fig. 4. Bookshelves made to conceal an Ugly Mantel



FIG. 5. A HANGING SHELF

the difference between a good plan and a bad one is a question of very small differences in proportion. It is not by making radical changes in the form of pieces of furniture that the most artistic results are obtained, but by perfecting the form which has been found by experience to best fulfill its purpose.

The grouping of shelves in perpendicular divisions has great possibilities; a good arrangement will be found to have distinction and beauty.

The framing may be very simple indeed, but an effect of great dignity and charm can be obtained by dividing the space into panels with flat bands of wood. A study of Japanese panel divisions will be very useful and suggestive in this particular. These differently shaped spaces are also exceedingly useful for placing books of different sizes, encyclopedias and others, in series. It seems a natural arrangement to have the heavier books at the bottom, and it follows that the spaces between the shelves diminish in height as they ascend. This gives a good base and feeling of support to the shelves, but it is by no means necessary that they should diminish by regular progression. In a whole wall of books the effect is very much pleasanter if the horizontal lines are occasionally broken; but the break should be a definite one, not a mere restless variation of an inch or two, but perhaps making two spaces the height of three, or one of two. In the case of the library designed by Marot,[1] and noticed in the previous article, a narrow course of shelves divided the space at regular intervals and each shelf in that group was half the height of those on either side. Several plans for varying the height of the individual shelves as well as grouping them are here illustrated.

In varying the spaces between shelves certain divisions should not be changed. For instance, in shelves framing a window the shelf at the height of the window ledge should be continued through the whole series, the spaces above and below being varied to admit books of different heights and sizes. Neglect of this principle will be sure to give a feeling of unrest and uneasiness. Variation does not by any means indicate lack of plan, but must rather be most carefully designed and thought out if the effect is to be good.

It is often an advantage to make the lower section of a bookcase a little wider than the shelves above. This gives a little ledge on which to rest a book while consulting it, and is also of practical value in giving room for big volumes without making it necessary to have all the shelves equally wide. In the case of a very small room, however, it will be less crowded in appearance if the shelves do not extend to the floor. They may be supported at the height of the mopboard or skirting on a slightly wider shelf with brackets, which should be of wood. For the sake of good housekeeping let any space under your shelves be a real space, not a pokehole, the delight of moths and dust, or else let the cases come squarely to the floor without casters or feet of any kind.



FIG. 6. AN INEXPENSIVE COMBINATION OF BOOKSHELVES AND DESK

[1] See INDOORS AND OUT, Vol. III, No. 2, November, 1906, page 87.



Fig 7. A Frieze of Books

It is a good plan, unless every foot of space is needed for shelves, to have a lower course of cupboards or drawers to save both the wear and tear on one's books and one's temper; but if this takes too much shelf room, at least a plain strip three or four inches high can be carried just above the floor to take the knocks of brooms and dustpans. If the room is high enough to admit it, a very useful portfolio like those in the picture shops can be made by hinging the door of a cupboard below shelves at the bottom. It can be arranged with small chains to stop it at any desired angle, and is the best place in the world for storing photographs, prints, maps, etc. It should be from two to two and one-half feet high and nearly square, and may be very simply paneled.

There are many ingenious ways of building in bookshelves in an old house. One library of my acquaintance has a very effective book closet. A closet on one side of a fireplace had its door removed, and was fitted with shelves flush with the inner molding of the doorway which, as well as the shelves, was stained dark to match other cases in the room. It is capacious, and very dignified and fine in appearance as well. Another old house, built in the time when shutters were in vogue which swung back into spaces in the shallow window recess, has bookshelves fitted in the space below the windows and coming to the height of the window sill. These shelves are painted white, like the woodwork of the room, and have a polished mahogany board on top, like the high mantelpiece. Another room has shelves from floor to ceiling on either side of a bay-window recess which is in the middle of the end of a long room. This deepens the recess and is a good architectural treatment.

An attic sleeping room has shelves in the spaces under the eaves making the side walls about five and one-half feet high. There are two drawers below which are much deeper than the shelves and invaluable for storage purposes. This, by the way, is a guest-room, and this hostess observes one of the first laws of hospitality, which is, *never put your guest, possibly a wakeful one, in a room devoid of reading matter, sufficient in quantity and varied in character.* It is the one room in the house that should have an unfailing supply of literature, which may not be new but must be diverting. The English furniture designer sometimes recognizes this necessity of any bedroom, but particularly of that one where you place your unprotected guest, and quite frequently incorporates a bookshelf and a shelf for a candle into his design for a bedstead.

A narrow shelf over a couch in a boudoir or sleeping room is a great convenience and very effective in the decoration of such a room. It may be quite small or it may extend around the entire room about two-thirds of the way up, supported by simple wooden brackets or by a cornice molding.

Several sketches are shown of hanging bookshelves and wall cabinets which can be made by a carpenter at a very small expense. The framing may be very simple and they may be elaborated by simple carving or inlaying. The furniture of the German Tyrol is very rich in good examples of carved furniture, often with a design simply incised with a tool or with the background cut out, giving low relief.

A very ingenious arrangement for masking an ugly white marble fireplace is shown in Fig. 4.

It is simply a box which completely conceals the mantel behind it, and has a very good arrangement of shelves and cupboards to recommend

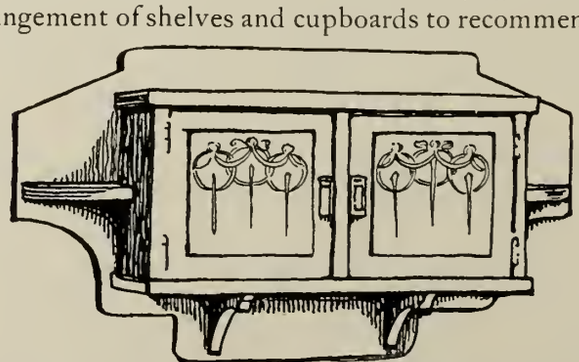


Fig. 8. Wall Book Cupboard with Decorated Doors

it. In this particular instance the chimney is the outlet for a furnace pipe. The scheme would, of course, be impractical with a fireplace.

In originating such pieces of furniture, the American designer lags far behind his rival of England and the Continent. The foreign publications which treat the question of furnishing and decoration publish an extraordinary number of designs for bookshelves, wall cabinets and cupboards, sometimes very bad indeed, extravagant and grotesque, but often excellent, and in the worst cases usually well proportioned, even when bad in detail. There seems no good reason why our furniture builders should not make as good a showing in this particular field, which will certainly repay cultivation.

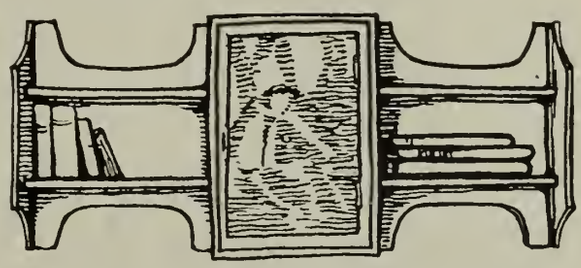


Fig. 9 Bookshelves and Wall Cabinet with Inlaid Panel

The City Home of the American

IV. Essentials of the Dining-Room

By Guilford Blake

A RESIDENCE and all parts thereof are as backgrounds to the daily life of a family. As this life is complex or simple, the rooms are general or individual in character. How many different events, for example, take place in living-hall or drawing-room. More nearly of a single class are those occurring in library, billiard or music-room. The kitchen witnesses mixed activities of the household. In the dining-room alone is one daily and familiar event celebrated, — the enjoyment of food. This divine commonplace has become the *gesegnete mahlzeit* of the ages. To the proper celebration of the hallowed feast we cannot do better than attune our houses. The cook may do her part with perfection, her viands may enrapture the most inveterate gourmand: yet they are apt to cause indigestion in a dull and chilly atmosphere, if architect, decorator or clever housewife does not with some reverential spirit set the scene.

"Better a dinner of herbs, where peace is, than a stalled ox with contention," is an ancient text the house designer can construe for himself when he comes to study the dining-room. Let not any part of it contend with the feast. Let no frippery or restless decoration draw attention from the board round which kindred souls are gathered. In order to be a true background, the room itself must be a mute background.

The location of the dining-room should be determined with thought of the sun; but in the case of city houses, unfortunately, there is little room for choice of position. The dining-room must be placed back of the main hall, and must have a pantry adjoining, through which the food is brought, usually by dumb-waiter, from the kitchen. How far back of the main hall, however, is an open question. Sometimes it is possible to interpose the library and thus retire the dining-room to the rear end of the house. If there is sufficient light for the library by this arrangement, it gives opportunity for the dining-room to overlook a garden in the rear of the house lot. Be the garden ever so small, there is cheer to be had from it. In the absence of such an outlook there is no pleasanter sight from a city window than a bit of tree or vine; and if this can be seen while one is sitting at table so much the better. A bay-window at either the side or the end of the room widens the view, increases the floor-space, gives additional light and adds immeasurably to the effect of the room. A long dining-room may have at one end a smaller apartment, used as a breakfast-room, where one can



AN UNUSUALLY CHEERFUL CITY DINING-ROOM — *Charles A. Platt, Architect*
Exhibiting breadth, repose and dignity



J. William Beal, Architect

A DINING-ROOM WITH PANELED WALLS AND CEILINGS
Giving a properly subdued background for the meals



Parker & Thomas, Architects

TWO EXAMPLES OF GEORGIAN DINING-ROOMS

Illustrating the satisfactory contrast the "all-white treatment" gives to furniture, pictures and silverware



Zantzinger & Borie, Architects



Frost & Granger, Architects

WHITE WAINSCOTTING A BACKGROUND FOR MAHOGANY FURNITURE

The floor covered with rug of proper size and color tone



A DINING-ROOM ADORNED BY RICH FURNITURE *Wilson Eyre, Architect*

These set-in pieces are relied on, instead of structural features, to give distinction to the room

overlook the garden at the best hour of the day for such a view.

A fireplace is more than an ornament, more than a source of heat. It is a necessity for body and soul. It should not be on the long side of the room, where, in the usually narrow city dining-room, it is certain to overheat the backs of those seated at table. At the end of the room is better, if it does not there usurp the wall-space required by the buffet. Should this be the case, the fire-place can be located in a corner where it can often be made to balance a china-closet and bring the room into symmetry. A corner fireplace is also easiest seen by the greatest number of persons at the table.



Ripley & Russell, Architects

A Dining-Room of Stately Type

Although not yet completely furnished it has dignity, symmetry and a good balance of color



Lois L. Howe, Architect

Example of Paneling on Chimney-breast only

By carrying cornice, chair-rail and skirting around the remaining walls a satisfactory unity is given the room

The first essential in the use of a dining-room is an avoidance of interruption at meals. This presupposes remoteness, and with the quiet that remoteness brings can the meal be best enjoyed. We all know those who sit at table with one ear listening to the hall door, or with glances divided between the faces before them and the view into the next room. Not only with purpose of discouraging such habits, but to give the dining-room what people of refinement would consider but decent privacy, it should never be designed so that the table is upon the axis of a vista into one or more other rooms. There should never be more than one

principal door. A secondary door leading to the pantry should have before it a screen. This not only hides a door which should never be made a part of the design of the room, but it keeps out sounds that may come from the pantry. It is also less disturbing for a servant to pass behind a screen than to open and close a visible door.

The size and proportion of the dining-room admits of considerable range, starting at the minimum space required by a dining-table and for serving around it. This is ten feet wide and twelve feet long, neither dimension permitting of a fireplace or table projecting from the wall. However much these figures are increased, it is desirable to have one or more niches into which a buffet, a serving-table or chairs may be placed and gain the utmost clear space possible in the room. A well-proportioned dining-room in a large city house will measure about sixteen by twenty-five feet.

The most subdued wall enrichment is a paneling of dull-finished oak or chestnut extending to the ceiling and entirely around the room. The flatter the panels the more subdued will the wall be, and the larger the effect of the room. If the wainscot be not carried clear to the ceiling it is desirable that it should stop at the same height as the tops of the windows and doors. And here we may speak a word of caution, not to make too free a use of the wainscot cap as a place to set ornaments. Nothing, for example, can be more distracting than an array of dishes on edge extending around the room. If a low wainscot be adopted a careful architect will see to it that it coincides with the window-sills, for he well knows that continuous lines spell repose. Curved lines have a like effect. An elliptical dining-room has everything to recommend it except that of high cost, for curved woodwork is expensive to construct, and it is difficult to adapt furniture to the room unless it is especially made on corresponding elliptical lines.

The illustrations show rooms entirely paneled, rooms with only the walls paneled in wood or plaster, the combination of white wainscot with a darker paneling of the chimney-piece, a dining-room in a strictly formal style, and one in a small house where the paneling is confined to the chimney-piece. Another example is that in which a decorative effect is obtained wholly by means of the furniture and a pictorial wall paper. There is little that an architectural background can add to the beauty of the table, buffet and settle.

A dining-room in white is required by the Georgian, Colonial and Adams styles. In order to save expense the wainscot alone is usually made of wood and the paneling above of plaster; but of course it is preferable to continue the woodwork throughout, if the owner is prepared to purchase only the best workmanship and materials. Anything inferior to these has for inevitable result the cracking and warping of the panels, making for general disfigurement. And cracked woodwork is far more difficult to repair than cracked plaster. Differing but slightly from the white treatment is that of the French styles, to suit which the walls are colored a light gray. These styles are extremely formal in effect and require equally formal hangings and furniture.

Dining-rooms in whatever style should not have excessive variety of color. Two, or at most three, carefully selected shades dominating the entire room prove more satisfactory than pied wall paper, sharply contrasting curtains, blatant bric-a-brac or vivid floor covering. To test the color scheme place on the bare table a bowl of flowers. If, on entering the room, the eye is naturally led at once to them, the artistic success of the room with table spread and surrounded by guests, is assured. Ceilings are bad when crossed by ungainly diagonals. The elaboration of this part of the room should be inconspicuous, for there is no occasion to draw people's eyes upward to it. The lighting is most satisfactory when it is so arranged that the plane of light is low. If anyone doubts this, let him compare a room whose every corner is lighted with a room where the light of candelabra or of a low-hanging lamp falls only upon the table. In a word, there should be no dispute with repose, no misfits, no awkwardnesses, no fault calling for correction to the recurring eye, no ornament demanding admiration. Of these the dining-room should be free, if it is to fulfill its function of ministering to bodies when minds should be at ease.

A New Colonial House in an Old Colonial Town

THE RESIDENCE OF HENRY B. ENDICOTT, ESQ., RECENTLY COMPLETED AT DEDHAM, MASS.

HENRY BAILEY ALDEN, ARCHITECT

THE town of Dedham occupies a prominent position in the history of New England colonization. Settled in 1636, only sixteen years after the arrival of the Mayflower, it has preserved, even up to the present, much of the atmosphere of the old Colonial days. It was, therefore, especially appropriate that Mr. Endicott should have selected the Colonial style of architecture for his house, which was to be built on land that had belonged to his ancestors for many years. The architect was Henry B. Alden of Boston.

The design of the house is especially well suited to its natural surroundings. The land on the highway, East Street, is level, with only a slight sweep upward to the elevation, hardly high enough to be called a knoll, upon which the house is situated. A splendid background of magnificent old elm trees, with over twelve acres of beautifully kept lawn, furnish a dignified setting for the architecture.

The house is surrounded by an unusually wide veranda, partly roofed over, partly covered with open beams, in pergola effect, with vines to give the needed shade in summer. The main entrance is protected by a long wide porch with a porte-cochère before it. The house is low in effect, having two full stories and a third story in which room is obtained by means of many dormer windows and large gables.

The main entrance opens into a hall, which runs through the house to the music-room at the back. The music-room is separated from the hall simply by columns and balustrades, and is three steps lower than the hall itself. At the back of the music-room are five windows, the view through which is unobstructed from the front of the hall. The floors of the living and dining-rooms, like that of the music-room, are three steps lower than the main floor of the house, giving the necessary height to keep these rooms in proper architectural proportion and to make a pleasing contrast in levels with a clear distance of some ninety odd feet from the end of the living-room to the farther end of the dining-room.

The music-room is finished in dark brown quartered oak, and the walls are a rich red. On the right, as you enter from the hall, is a large pipe organ with the pipe-room at the back of the instrument and the motor and bellows directly

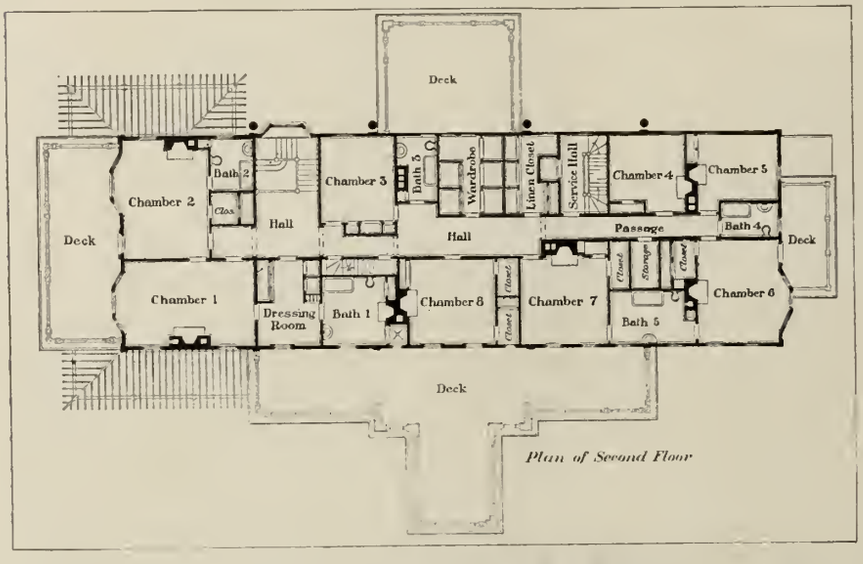


THE ENTRANCE FRONT OF THE HOUSE

Where the curving entrance drive reaches the porte-cochère



The Rear of the House with Veranda, Terrace and Pergola



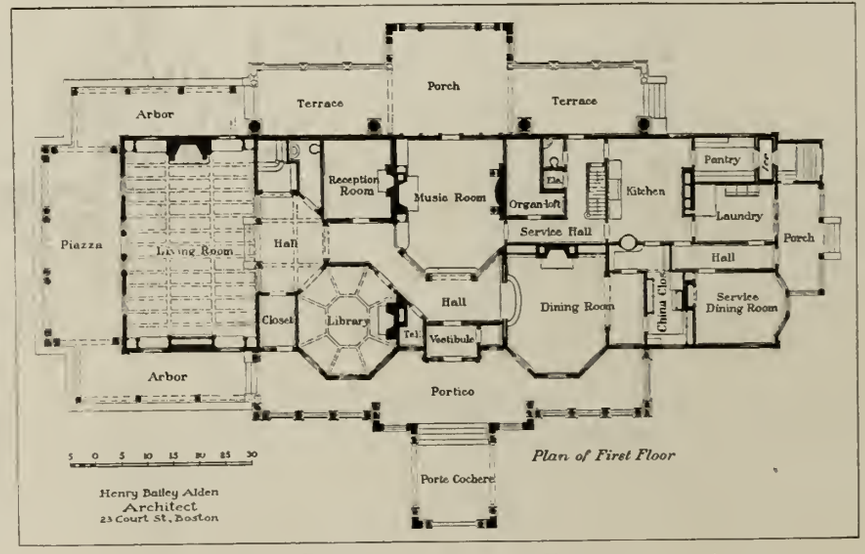
The Plan of the Second Floor

beneath it in a basement-room. This organ is built into the house and finished in the same color as that of the room. Above it is carved the name of the greatest of all great music masters, Beethoven.

On the left of the entrance is the library, octagonal in shape and finished in red birch, with low bookcases all around the room. There is a large fireplace of brick, and the mantel above contains cupboards with glass doors arranged to hold prize cups and other trophies won on the fields of sport. The ceiling is crossed by beams, between which it is decorated in dull greenish gold. Green velvet paper covers the walls and gives a rich, and at the same time, soothing effect for the mind which seeks the room for literary refreshment.

Opposite the library is the reception-room, done in white and green in the formal Georgian style. The walls are wainscoted in white to the height of the window-sills, with panels of dark green above, bordered in white very slightly decorated in raised figures of leaves and flowers.

The living-room, occupying



The Plan of the First Floor



THE LIVING-ROOM

Reached by descending a few steps from the hall



THE OCTAGONAL LIBRARY

With trophy cabinets beside the chimney-piece



THE DINING-ROOM PANELED IN HONDURAS MAHOGANY

the entire western end of the house, is panelled to a height of seven feet in dark brown quartered oak. The ceiling is heavily beamed. The windows at the ends of the room are deeply recessed and are fitted with seats having bookcases above them.

The dining-room is finished and panelled to the ceiling in Honduras mahogany of beautiful grain. The fireplace is of rich green marble and there is a highly figured mahogany panel above the mantel.

The service portion of the house is entirely separated and removed from the dwelling part and contains the kitchen, servants' dining-room, pantries and the laundry, opening directly upon the laundry yard. In the service hall is a trunk-lift, running from the basement to the attic. This labor-saving device is of immense convenience, not difficult or expensive to install, and enormously saving of plaster and woodwork, to say nothing of the worry and loss of serene temperament, as the average householder watches the eccentric course of an expressman and his burden on the stairs as they ricochet from banisters to side wall and back, leaving dents and destruction in their wake.



THE CHIMNEY-PIECE OF THE RECEPTION-ROOM

[On the second floor are

eight chambers. In nearly every case these have fireplaces, and one large bathroom, thirteen by fourteen feet, has an open fireplace also.

Altogether the house represents an excellent example of a generous, comfortable country residence, with large, well-lighted rooms, splendid grounds, ample shade, open space enough for the breezes of summer, and good taste shown in the finishing and furnishing of the interior. Living in this type of house is delightful at any season of the year.



THE BUILT-IN ORGAN

An Appreciation of Old Mahogany Furniture

II. My First Sale

BY ELLEN CADY EATON

MY experiences in getting together the pieces of old furniture I possess have been varied and interesting, and sometimes profitable. My first "find" came about in an unexpected way. We were invited to visit a distant kinswoman in a small and uninteresting town not a great many miles away — a town in which one would hardly expect to find anything desirable. This place shall be nameless, not only because I do not wish its inhabitants to know the high esteem in which I hold it, but for the reason, also, that I think there may be other rich treasures there, and possibly, sometime in the future, another auction, and in that event, should I take my readers into my confidence, I fear I might not be the only bidder on antiques as I was at the one I attended and which I shall describe.

Not all auctions, I am sure, are as exciting and interesting as my first, and I trust not so hedged about with difficulties; although, if it is true that we value our possessions somewhat in the ratio of the effort they cost us, difficulties should only lend zest to our quest. It would, perhaps, not be wise to tell of all the obstacles I encountered, as it might prove too discouraging to those who have had no experience; but a few of them may amuse the reader as much as they did me — afterwards.

I had had no experience in buying old furniture, and had just begun to learn the characteristics of the different woods. The word "old" was beginning to assume very great importance in connection with furniture, and when I learned that the household effects belonging to an elderly woman, now deceased, were to be sold at auction, and that they were at least fifty years old, it being known that she had had nothing new in her house in that length of time, I became at once very much interested.

It so happened that the date of the auction



THE BUREAU

Has the original brass knobs, the old rosettes at each end of the back and is beautifully marked across the front

was beyond the limit of my visit, and while the goods were supposed to be open to the public, no amount of energy proved sufficient to locate the key to the house in which they were stored. This was difficulty number one. My friends, either in the pardonable endeavor to protect themselves from the possibility of another visit, or else in the disinterested desire to protect me from a useless waste of time and money, all united in the declaration that there could not be anything of value among these things. They also spent all their spare moments in gathering testimony to this effect from neighbors and acquaintances, and it may be well here to remark that this pessimistic tendency is one of the ever-present drawbacks to the efforts of the would-be collector. People are always sure there is nothing to be found.

The fact, however, that the owner had used this furniture for the long period of fifty years was too promising to be overlooked, and I determined, in spite of discouragements, to be present at the auction. It occurred on a chilly, cold November day, just the kind of day to make one wish to stay inside. The trip involved some hours of travel by train, and by the time I reached my destination it had begun to snow, and to make matters worse, when I arrived at the house in which the sale was to be held, I found that there was no heat in any of the rooms.

When the time came for the auction to begin, it was discovered that the auctioneer was not present; but as it is the kind of town in which the people believe there is plenty of time for everything, this circumstance did not seem to create any undue excitement. Some time was consumed in speculation as to the possible causes for his absence, and it was finally suggested that some one go and look him up. This was done, but the messenger returned saying that nothing could be learned of his whereabouts. So we waited with what patience we could command in this cold and uncomfortable place. After about an hour and a half this much-desired individual walked leisurely in and as leisurely began the sale.

Meanwhile, I had employed my time as well as my impatience and the discomforts of the situation would permit, and had discovered the pieces which bore symptoms of being mahogany. As this was my first auction, I had a number of things to learn. I was not so unfortunate as a friend of mine, who, at her first auction experience, bid against herself, but I was much more excited than the occasion properly demanded, considering the fact, which soon became apparent, that I was the only bidder on the pieces I desired. I proved a benefactor to the estate, for the towns-



THE DESK

Was substantially built and was easily restored by the skillful work of the cabinet-maker

people had no idea of wasting their money on any such out-of-date stuff as I purchased when there were bedquilts, carpets and stoves to buy. One of them had a notion to buy the blue and white coverlet which I secured, solely, I think, on account of its wearing qualities, but when the price began to soar, he turned his attention to comforters. This, I believe, was the only competition I encountered.

When I returned home I was the proud possessor of the bureau, desk and table which are here reproduced, also the blue and white coverlet, a small mahogany mirror, and some pieces of pewter which I brought with me, not being willing to leave them behind even for a day.

After some days of anxious waiting, the furniture arrived, in a state of much more serious disrepair than when I bought it, owing to the fact that it was not properly crated. One leg had parted company with the table, the desk looked as though about to fall apart, and general decay and dilapidation seemed present. In color, the pieces did not resemble mahogany at all; they were black, the only indication of mahogany being the veneering on the front of the table and bureau.



THE TABLE
With the top open



THE RESCUED TABLE
With double top closed

I will not attempt to say what my friends thought when they had the opportunity of viewing these dilapidated specimens. I will not even be guilty of repeating what they said. But after several of them had taken occasion to express their views, the table so weighed on my mind that I had it carried to the basement, where it remained for months and was only rescued at last by a furniture man who came to look at the pieces with a view to doing them over. He saw its possibilities at once, and when done over, it proved itself worthy of all the trouble and effort required to obtain it.

The bureau has the original brass knobs and the old rosettes at each end of the back, and is beautifully marked across the front. It is a simple and graceful piece which loses none of its charm through intimate association. The desk was substantially built, and was easily restored through the skillful work of the cabinet-maker. It possesses strong claims to beauty as well as usefulness, and its admirers are many. These three pieces immediately set up a new standard in our home and became the source of inspiration to further effort in the same line.

The Suburban Lot

And How to Plant It. A Landscape Scheme Costing $310, being the Second of a Series of Articles containing Professional Garden Makers' Practical Advice to Amateurs

By E. L. Beard
Landscape Architect, Boston

[*Note.— The advice given in this article applies to the territory North and East of New York City*]

THE plan accompanying this article represents a typical suburban lot, measuring 120 by 175 feet, and it is assumed that the house will be located as indicated. The only outbuilding is a garage, approached in a direct line from the street, with a turn in front of the building which will make access easy. The layout suggested is comparatively simple and not seriously expensive. It is intended to sum up the best advantages to be had on a small plot of ground; to give seclusion; and to provide for the various requirements of a suburban home as far as its environment is concerned.

It will be noted that the vegetable garden, as would be natural, is removed to the rear of the lot; and in this garden, which is shut off by a privet hedge and accompanying borders of shrubs, all the operations of a kitchen or vegetable garden can be carried on inconspicuously. By means of the borders it is closely tied to the garage, in which building is a toolhouse and potting-room.

In the rear of the vegetable garden is a border for small fruits, and another border for flowers, which can be cut freely for use in the house. It is always well to have some special place in the garden, if possible, where flowers can be cut freely for house decoration, and to have this space independent of the more formal garden, which will naturally be kept for display.

The formal garden, as indicated in this plan, is a very simple one, providing for a long vista from the piazza down to a terminus upon a long walk at the rear of the vegetable garden. This long grass walk or court is a little over ten feet wide, and can be bordered by pyramidal evergreens to give it formality. On each side of this grass walk we have box-bordered areas for perennial plants which will give a succession of blossom through the season. The effect of a garden of this kind is free in its character, and gives a sense of open approach to all parts of the rear of the lot. The garden should be treated in this way so that it shall seem to have an effect auxiliary to the lawn itself. The plants necessary for this garden would include popular and hardy varieties, such as: —

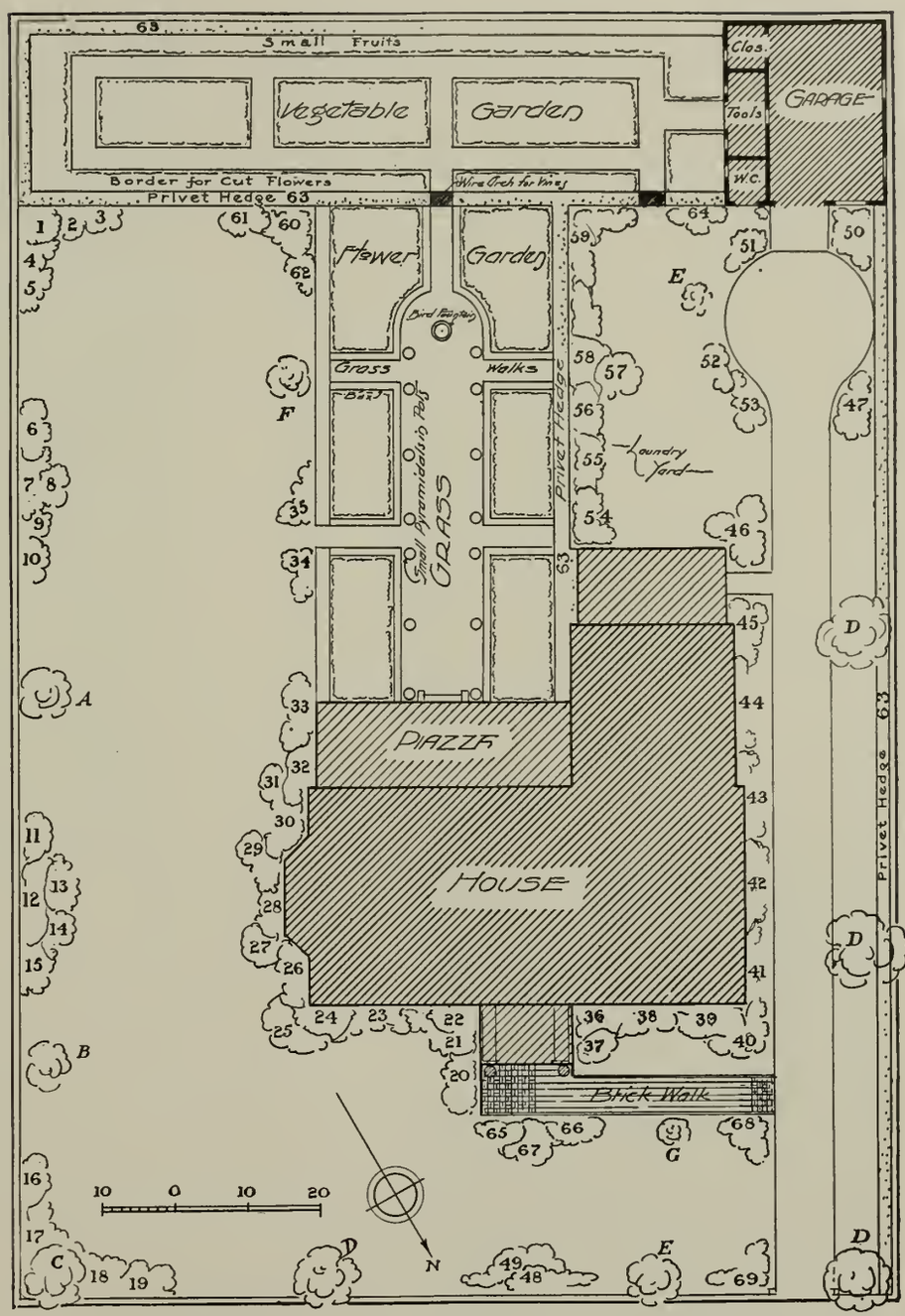
Larkspurs, Hollyhocks, Dianthus, Boltonias, Achillea, Anthemis, Aconitum, Aquilegia, Alyssum, Anemones, Armeria, Campanulas in var., Astilbe or Spirea, Lupinus, hardy Chrysanthemums, Coreopsis grandiflora, Dictamnus, Foxglove, Doronicum, Euphorbia, Funkia in var., Gaillardia, Galtonia, hardy Geraniums in var., Gypsophylla, Helenium in var., Helianthus, dwarf Hemerocallis in var., Heuchera sanguinea, Iris Germanica, Iris Kaempferii, hardy Iberis, Iris Siberica, Tritoma, Liatris pycnostachya, Lilies as follows: Batemanniæ, candidum, elegans, speciosum, album and rubrum, tenuifolium, auratum, Lobelia cardinalis, Lychnis in var., Monarda didyma, Oenothera, Evening primroses in var., a few clumps of Pæonies in four or five varieties, Papaver nudicaule in var., Oriental Poppies in var., Phlox in five or six leading varieties with colors harmonizing, a few masses of dwarf Phlox, like amœna, procumbens and subulata, Platycodens, blue and white, double and single Pyrethrums in colors, Trollius or Globe Flower, Spirea palmata and elegans, Veronica subsessilis, adding a few things like Sedums, hardy Violets, hardy Pinks and certain low-growing perennials for the edging of the various beds.

Each plot of ground in the garden has its grass border, back of which is the low, clipped border of box. It is not essential that box should be used in this garden if a less formal effect is desired. If the box borders are omitted, low, creeping plants can be used, such as Phlox amœna, Armerias and other close-habited growers, which will not give, perhaps, the stiff formal impression which so many seem to desire in a garden of this kind.

I certainly should not recommend box borders in sections where we have extreme cold, for, in many cases, they are so badly injured that they never can be relied upon for permanent effect. In many gardens in New Hampshire and northern Massachusetts where box has been tried the result has been very unsuccessful. Generally speaking, I do not consider that box planting is of dependable value, except under most favorable conditions, at any point in the interior part of the country north of New York City.

KEY TO THE PLANTING PLAN ADJOINING

1	3	Viburnum lantana.
2	2	Spirea Van Houttei.
3	4	
4		Rosa rugosa.
5	4	
6	3	Berberis Thunbergii.
7	3	Wiegelia, rosea.
8	2	Deutzia Lemoineii.
9		Rosa setigera.
10	4	
11	3	Kerria Japonica.
12	4	Viburnum lentago.
13	2	Berberis purpurea.
14		Spirea Thunbergii.
15	4	
16		Hydrangea paniculata,
17	5	single.
18	3	Rubus odorata.
19	3	Symphoricarpus racemosa.
20	4	Mahonia aquifolia.
21	5	Azalea amoena.
22	3	Rhus copallina.
23	4	Rhododendron catawbiense or hybrids.
24	4	Rhododendron catawbiense or hybrids.
25	7	Yucca filamentosa.
26	4	Deutzia Lemoineii.
28		Ligustrum Ibota.
29	5	
30		Rhodotypus.
31	5	
32	3	Ligustrum media.
33	4	Forsythia Fortunei.
34	3	Rosa rugosa alba.
35	3	Rosa rugosa
36	4	Rhus copallina.
37		Andromeda floribunda.
38	8	
39	4	Kalmia latifolia.
40	6	Ghent azaleas.
41	6	Euonymus radicans, broad leaved variety.
42	4	Mahonia aquifolia.
43	6	Leucothoe Catesbaei.
44	6	Euonymus radicans, broad leaved variety.
45	4	Ligustrum Ibota.
46	5	Forsythia suspensa.
47	4	Berberis Thunbergii.
48	7	Aralia pentaphylla.
49	5	Lilacs in variety.
50	6	Viburnum dentatum.
51	4	Caragana arborescens.
52	4	Syringa villosa.
53	5	Weigelia candida.
54	6	Rosa setigera.
55	6	Rosa rubrifolia.
56	5	Rosa lucida.
57	6	Rosa lucida alba.
58	7	Rosa multiflora.
59	7	Rosa rugosa, white and red.
60	5	Exochorda grandiflora.
61	4	Cydonia Japonica.
62	3	Hydrangea paniculata grandiflora.
63	613	Ligustrum Ibota for hedge, 1 foot apart.



PLANTING PLAN FOR A SUBURBAN LOT 120 X 175 FEET

64	4	Cornus florida.
65	5	Yucca filamentosa.
66	7	" "
67	4	Rhododendron hybrids.
68	5	" "
69	6	" "

TREES.

A	1	Weir's Cut Leaf Maple.
B	1	Salisburia adiantifolia.
C	1	Betula papyracea.
D	4	Norway Maples.
E	1	Magnolia Lennei.
F	1	Quercus palustris, Pin Oak.
G	1	Paul's Scarlet Thorn.

If box plants are used as a border in the garden, it will require 1,185 plants, allowing 4 to the foot. These plants to run about four to six inches.

The formal garden would require from 550 to 570 hardy perennial plants.

The following vines are suggested for Piazza.

On the South Side of the House.
- 1 Rose Dorothy Perkins.
- 1 Rose Helene.
- 1 Clematis paniculata.
- 1 Vitis heterophylla.

For Entrance on North Side.
- 1 Celastrus scandens.
- 1 Clematis paniculata.

For Wire Arches leading to Garden
- Types of roses like Farquhar, Crimson Rambler and Dorothy Perkins can be used.

In reference to the other planting indicated in the plan, groups of shrubs are shown on the borders of the lot in combination with tree planting, leaving the larger spaces of lawn open and free, and in this way giving the sense of broad lawn space, which effect is absolutely essential upon a small lot. In the treatment of a small place, it is most important to avoid crowding material, and to secure a sense of breadth and depth to lawn areas.

On the north side of the house provision has been made for evergreen shrubs, and here plantings of Rhododendrons, Andromedas, etc., have been considered. The main approach to the house is a walk of brick; and this has been suggested because there is not space enough to introduce any turn in front of the house, the turn at the garage being the only one possible without interfering upon the lawn space of the house. And it is not unlikely that this turn would be increased in size, as its present diameter is but twenty feet. Most people who own automobiles want a wider space in which to turn the machines, and it might be found necessary to increase the width of this turn by an additional ten feet, which would take off just so much space from the grass plot adjoining.

The numbers upon the plan indicate the variety of shrub or tree to be used, and the quantities which are necessary for a complete planting follow these numbers in the planting list. As, for instance, number 1 requires three Viburnums, numbers 2 and 3 require four Spirea Van Houttei, and so on through the list.

There are a great many other trees and shrubs which might be used in this planting, but I have endeavored to give a simple treatment where native and hardy shrubs can be used without great expense, the idea being to secure at minimum cost a really good bit of planting which will, as it develops, become more attractive and require as little care as possible. The entire cost for material on this typical scheme will amount to $310. If the box edgings are omitted, it would reduce the cost to $250. This does not include the cost of planting. Much would depend on the quality of soil in determining the length of time it would take to plant a place of this kind, but a conservative estimate of this planting charge would be approximately from $40 to $45 and no money could be better spent than in careful preparation of the beds before the planting is done.

No estimate is here made as to cost of planting the vegetable garden, most of which would be done through the medium of seed sowing, and could not be very fairly estimated in this article. The writer has attempted only to give a hasty, and perhaps too general, statement as to the best way in which to develop a typical suburban lot. It is possible to go further into details; but he has thought it best to confine his references solely to the main features of the planting.

The Identification of Oriental Rugs by Their Design

By Arthur Urbane Dilley

THE illustrations herewith presented exhibit a few of the more common types of design found in the rugs of Persia, Asia Minor, Caucasia and Turkestan. They enforce the generalizations already laid down that the weavers of each country and of the districts of each country, however prone to adopt the patterns of contiguous and conquering people, still use designs which are peculiar to their own country and to the district in which they live. They also illustrate the fact that each community has a peculiar method of treating appropriated design in a way that localizes them and converts them into a district possession. This fact, very important in the identification of oriental rugs by designs, is well stated by Mr. Mumford: "The people of the different parts of Asia have developed characteristics — treatments, modes of drawing, arrangements — which, for the time at least, pass as essentially their own. Wherever the old figures have wandered they have been modified, adjusted to local theories, and made to conform to a local color scheme in such manner that they are practically part of the system into which they have been adopted."

By a careful study and comparison of these photographs, and of those already and hereafter to be presented, a fair start can be made toward



HEREZ RUG (PERSIAN)

the acquisition of a pleasurable ability to name oriental rugs by an observation of the design and the treatment of design found in them.

OLD HEREZ RUG (NORTHERN PERSIA).

The type of design used in northern Persia in the manufacture of the rugs known as Gorevan, Serapi and Bakhshis, is shown in the Herez illustration. It can be instantly recognized by its heavy, somewhat conventionalized floral pattern. Most of the rugs of this district have larger center medallions, set corner designs and more plain, solid areas. But the quality of design remains the same.

A conclusive proof that this rug is an untrammeled native product and not a modern factory weaving, is the faulty but possibly intentional curtailment of four of the six large rosettes of the border. The weaver either was not master enough of his art to "turn the corner" properly, or else purposely wove half figures to avert the evil eye, forever covetous of things made perfect.

The Herez district is one of the few districts from which we obtain new rugs that are a decided improvement on the old. The best Gorevans and Serapis are exceedingly serviceable, considering the price at which they are sold, and the unfortunate way in which their colors are altered.

KURDISTAN RUG (WESTERN PERSIA).

The design shown in this rug is a prime favorite with rug collectors. It is called the *Mina Khani*, after an early West Persian "Count." On a deep blue field, red, yellow and particolored flowers, connected by green vines, alternate in diamond arrangement. This design belongs to the Kurd weavers of Western Persia. It is occasionally found in other weavings, but with treatment so altered that the adaptation is apparent.

LARISTAN RUG (SOUTHWESTERN PERSIA).

The so-called palm-leaf design shown in this rug is one of the most common and effective designs used in rug manufacture. Its numerous sources of origin, as numerous as the cities which gave birth to Homer, explain and localize the design in its many guises. It appears most often as a simple palm-leaf, cone or pear. But sometimes one cannot help feeling that it represents the composite crown jewel of the rulers of ancient Persia, the loop in the Cashmere River, or the flame worshiped by the Zoroastrians, or the *bottah*, *i. e.*, money bag, worshiped by the everyday Persian.



KURDISTAN RUG (PERSIAN)
Mina Khani Design

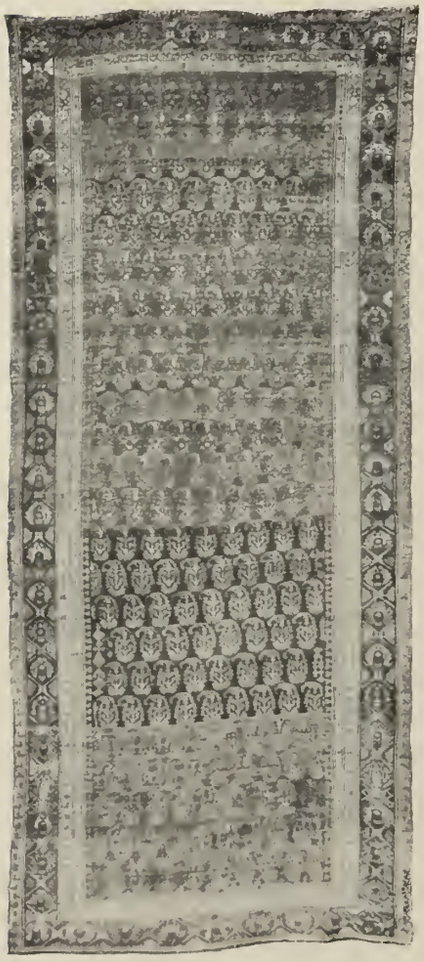


GHIORDES PRAYER RUG (ASIA MINOR)

The treatment accorded the design in the rugs of Laristan suggests the composite crown jewel. It is made up of an assemblage of points rather than of lines, and is much more minutely worked out than are the smaller forms found in the rugs of Saraband. This is characteristic Laristan drawing. Individual taste has made all the leaves to face one way, has created some special art effects at the edges of the field, and invented an ineffective plant and "parasol" for the border.

KIRMAN RUG (SOUTHEASTERN PERSIA).

This illustration exhibits in a general way the principal design practised by the masterly weavers of southeastern Persia. In its purity it consists of large red roses arranged in clusters, or in vases set in rows, with a border of five stripes similarly decorated. In this rug the multiplicity of details obscures the rose forms, which are suggested rather than actually drawn, and the emphasis is placed on the vases with their elaborate decoration, attendant birds and seemingly numerous flowers. The border is not Kirman in the least, but a nomad arrangement of minute Chinese and Persian forms in splendid keeping with the details of the general design.



LARISTAN RUG (PERSIAN)
Palm Leaf Design

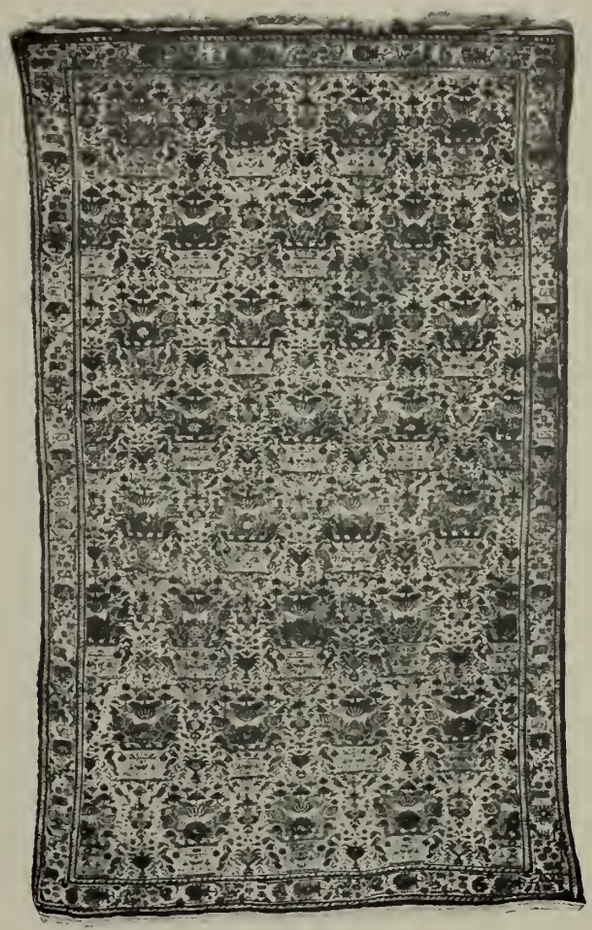


BAKU RUG (CAUCASIAN)
Palm Leaf Design

Genuine Kirman rugs are exceedingly scarce and exceedingly beautiful, probably because of the remoteness of the district from the avenues of trade. They are not to be confused with the Kermanshah rugs of western Persia, or with the Turkey Kirmans woven at Onshak, Asia Minor. These so-called Kirmans are modern rugs, excellent enough in their way, but strictly commercial products, made in factories under the direction of men employed by western capitalists.

GHIORDES PRAYER RUG (WESTERN ASIA MINOR).

The prayer rugs of the town made famous as Ghiordium by



KIRMAN RUG (PERSIAN)



BERGAMO RUG (ASIA MINOR)

the knot which Alexander severed, and which in simpler form the rug weavers have been tying ever since, are among the choicest rugs that the Orient has produced. Those who do not know them have something to live for. The design is architectural, as the niche or *mihrab* in which the worshipper places his head, and the open area beneath represents an archway into a mosque. The decoration consequently is utterly unlike the decoration of an ordinary rug. It is a staccato design not unlike the modeling about the doorway itself. It is Persian floral design only in the vine border, and can be confused only with the design of the prayer rugs made in the neighboring district of Kulah.

The modern Ghiordes rugs are to be numbered among the poorest, if they are not actually the poorest rugs that are made in the East today. So poor are they that fine antique Ghiordes pieces have been sold under other names to avoid a mistaken condemnation.

BAKU RUG (CAUCASIAN).

This rug should be compared with the rugs from Laristan. Both contain palm leaves, but these are not the floral or crown jewel devices of the Persian weaving. They are rectilinear, and each contains a small rectilinear leaf, enclosed much as seed within fruit. Here are cut corners and a medallion with serrated lines and detached flower heads. The border is a work of art, simple hooks and stars in splendid arrangement, running between lines of delicate tracery. Designs made up of large palm leaves, as shown in these illustrations, are used at the extreme north and south of the great rug weaving district, either in the Caucasus or in southern Persia. Small palm leaves are the special joy of the weavers of Saraband and of the Kurds of western Persia.

BERGAMO RUG (WESTERN ASIA MINOR).

The illustration of a Bergamo rug, which was presented with the preceding article, showed how excellent a geometrical design can be created out of a simple latch hook. The Bergamo here presented exhibits splendidly an equally common conventional floral pattern. The total effect is still strong and appealing. Four large axe-hewn



KARABAGH RUG (CAUCASIAN)

leaves, with stems and edges barbed with hooks, form a setting for an ornate medallion, which is composed of an eight-pointed star, an octagon, a square, and numerous more blocks and hooks, but all very beautiful. At each end of the field between the leaves is a rectilinear tree or plant; and rosettes and Rhodian lilies constitute the border. But the drawing is not Persian, as a moment's comparison will show.

Bergamo has a history quite as interesting as Ghiordes. It is the ancient town of Pergamos, famous for one of the seven early Christian churches.

KARABAGH RUG (CAUCASIAN).

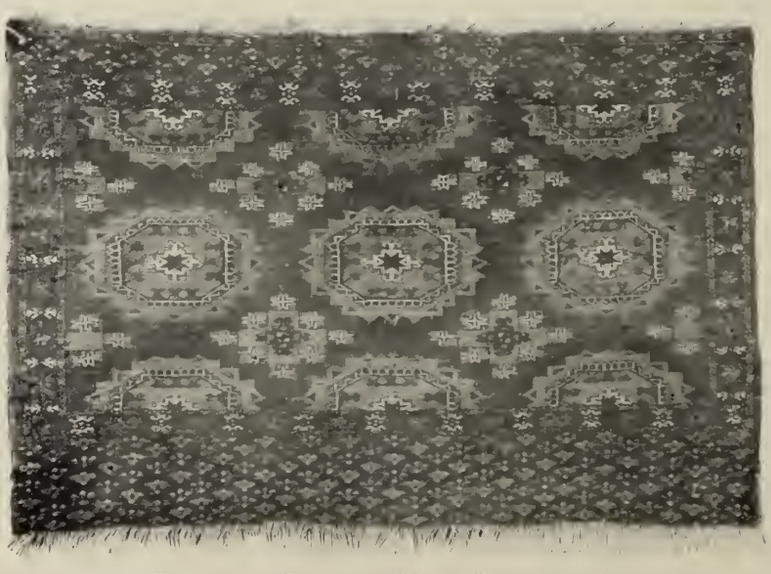
The Karabagh rug here presented should be compared with the one which accompanied the last article. Seemingly no two designs could be more dissimilar. That numerous Persian floral forms should be used in these rugs is not surprising when it is understood that, until recent times, Karabagh was a Persian province. In this rug the whole design is Persian, except the saw-tooth leaves of the heavy outside borders, the very narrow ribbon lines separating the borders, and the jewel boxes alternating with the rose bush patterns in the center stripe. Such a design gives the novice his greatest difficulties.



SAMARKAND RUG (TURKESTAN)

TEKKE OR BOKHARA MAT (TURKOMAN).

It has always seemed to the writer that people who become interested in oriental rugs begin their purchases with some one of the Bokhara weavings. That the design is popular is evidenced by the numerous copies made in the rugs of American manufacture. The Tekke mat here presented is typical of its class. In the Tekke rugs, as distinguished from mats, straight lines usually connect the centers of the numerous octagons, and in the Yomud Bokharas the diamond forms found here between the octagons are elaborated, generally to the exclusion of the octagons themselves. But this is the common design of the Tekkes, the Khivas, the Afghans, and it is not uncommon in the Beluchistans.



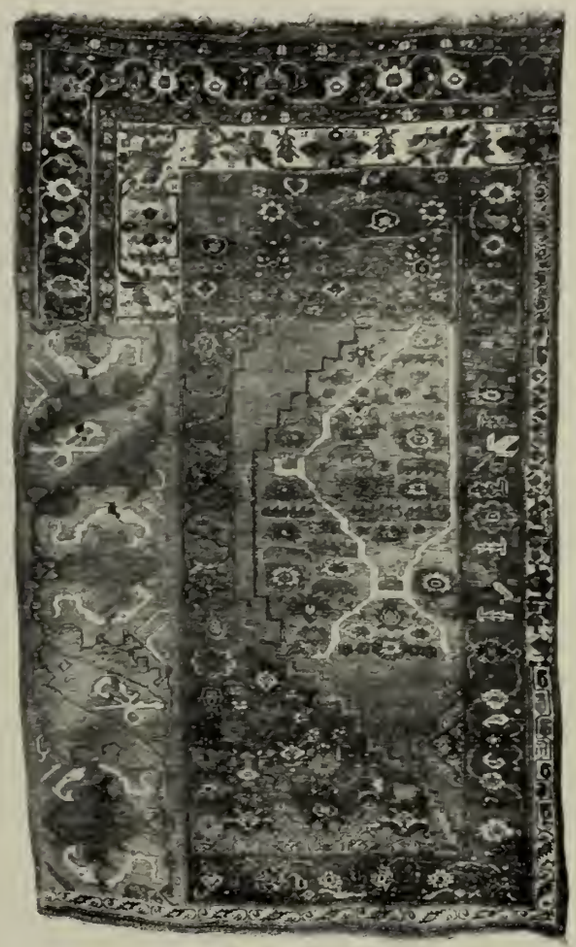
TEKKE OR BOKHARA MAT (TURKESTAN)

SAMARKAND (EASTERN TURKESTAN).

In the Samarkand rugs, which are Chinese to all intents and purposes, the octagon is frequently rolled into a disc, as shown in the illustration. The decoration ordinarily consists of Chinese fans, butterflies, tea plants, palm and pomegranate trees. The only deference shown to Persia in the design of this rug is in the minute palm leaves of the border. The wave pattern or so-called barber-pole design of the border is a Mongolian conceit. It is quite common in the rugs of the Caucasus.

BIJAR RUG (PERSIAN).

The limitations of designating oriental rugs by design and design treatments is amply impressed by the composite pattern of this remarkable Kurdish weaving. Happily, the rug is a sampler, and therefore not of a kind frequently met with. All the districts of Asia seem to have contributed to the composite creation. The heavy border on the left contains the Chinese cloud band and tarantula. The other borders are either Persian or Caucasian. The detached flowers, combs, vases and general monstrosities, are simply nomad. This rug must be identified by its material, texture and finish.



BIJAR RUG (PERSIAN)

(*To be continued*)

MAIDS AND NO MAIDS.—Time was when the servant question was regarded as a joke. Time is when no problem of every-day life contains less that is humorous. Time will be when this most serious domestic difficulty will vanish away, though by what road it will depart we have yet to learn.

A remedy is suggested by a Chicagoan, and in no uncertain tones. "We have done it," exclaims this fortunate man, with every symptom of domestic contentment. What he, with the able assistance of his wife, has done is to give up trying to keep maids at all, and to so divide the work that its burden is equally borne by all concerned. Necessity was the mother of this invention, but its father was a desire for freedom and not a lack of money.

While this decidedly radical method may be successful in this particular case, it is not one to be favorably contemplated by the average family. Another household, of whom we have heard, has tried a somewhat different plan with excellent results. In this case the maid comes to the house at eight in the morning and remains until twelve, during which interval she does the drudgery which has been allowed to accumulate, such as washing the dishes used at dinner the night before and at breakfast, sweeping, cleaning, preparing food ready for cooking for the dinner of that night, and other necessary but unpleasant or arduous tasks. For this work she receives four dollars per week, which is about what she would get for all-day service, but a saving is made in room-space, heat, light and food. In another case the maid comes in the afternoon from four to six, in addition to the morning hours, and cooks the evening dinner.

If a dwelling were carefully designed by the architect with this method of operation in view many steps would be saved, a most convenient household arranged, and much discord and anxiety avoided.

INEXPENSIVE SUBURBAN HOUSES

The Second of a Series in which it will be shown that the Ingenuity of a Skillful Designer produces Comfort and Convenience while saving Dollars

A $4,900 House built at Springfield, Illinois

FRANK CHOUTEAU BROWN, ARCHITECT



THE STREET FRONT OF THE HOUSE

THE possibility of constructing a dwelling of durable material and comfortable arrangement, at an inexpensive price, is a discussion always open. That these ends can be met within the compass of an attractive design is shown by the residence illustrated by the accompanying plans and perspective drawings. The house was erected in Springfield, Ill., at a cost of $4,900.

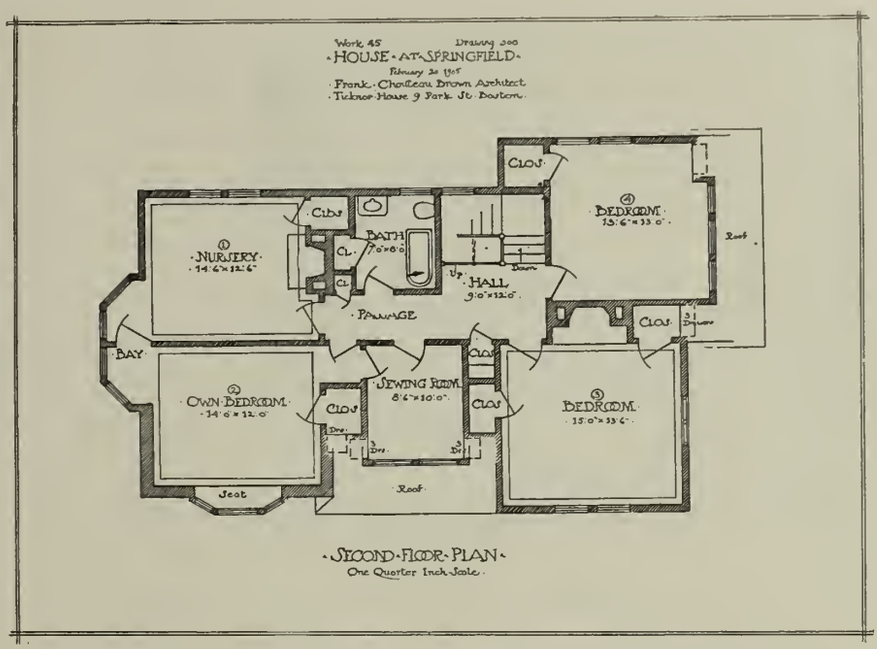
The conventional American house plan is still based upon the mistaken theory of attempting to make the small house imitate, in its arrangement, the large and expensive mansion. So the much-used central hallway and rooms opening from it with wide folding doors opposite each other, producing a publicity of effect that was appropriate and hospitable in a much more socially important dwelling, is crowded — willy-nilly — into the smallest house. The English idea is quite different. There the attempt is made to obtain, in even the large residence, a quiet domesticity of effect by the use of perfect proportions in the individual rooms themselves and by their isolation and separation one from the other, while keeping them convenient of access and closely associated around a central hallway or entrance feature. This style of house has the advantage of not throwing its entire interior open to the view of the most casual visitor immediately upon his or her entrance through the front door. Each room becomes a new discovery and may be treated as an individual and perfect unit without too much regard to the color scheme or elaboration of the other adjoining units in the plan, with the result that a greater and more restful variety is obtainable.



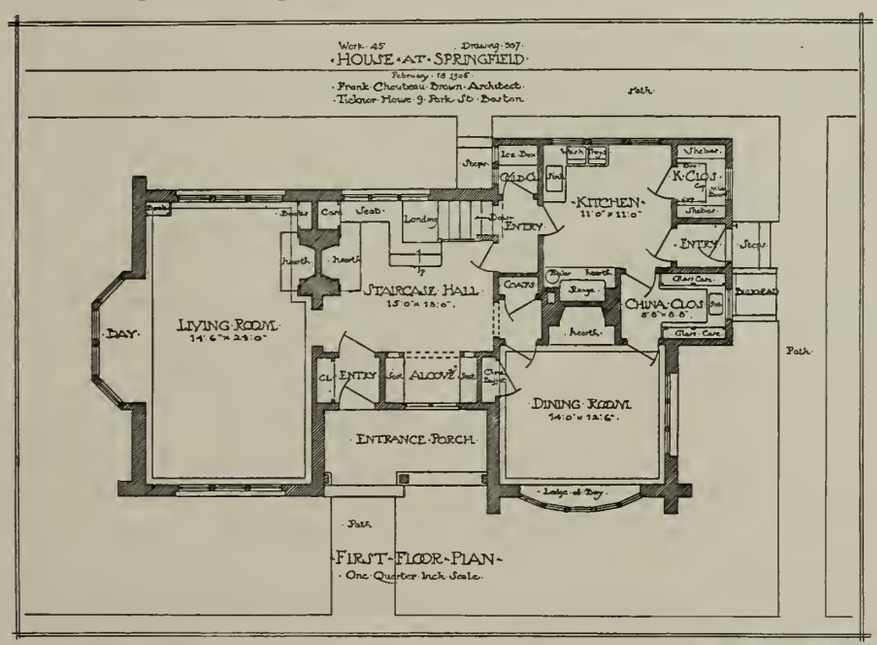
THE REAR

Adapted from the English residence, the present house

embodies those ideas, both of arrangement and exterior treatment, that are most suited to our local suburban surroundings. It proves of especial interest, not so much on account of its low price, as its adaptation to the restrictions ordinarily accompanying the narrow level city lot with closely adjacent buildings. It was, indeed, designed for a corner lot of fifty or sixty feet depth and one hundred or more feet length, with the entrance placed upon the long side. In order to economically house a family of from three to five people, all effort was made to condense and simplify the plan in order



PLAN OF THE SECOND FLOOR



PLAN OF THE FIRST FLOOR

to save unnecessary area and attending expense.

The entrance is through a vestibule, with coat closet along one side, into a staircase hall, so arranged as to make a most attractive living-room as well. Beside the entrance is an alcove with seats and windows overlooking the street; while opposite, the fireplace and staircase form the principal features of the room. The staircase landing and steps are extended along the wall under high-up windows to form a portion of the seat, with the idea of making an attractive lounging-place around the hearth. A cabinet beside the fireplace offers handy storage for small articles, a few favorite books or a box of cigars.

The comfortable living-room faces the street corner of the lot and is so planned that it has outlooks up and down both streets. The dining-room, although opening from the hall directly opposite the living-room doorway, is still comparatively isolated, so that the house dwellers will not be disturbed by visitors while at meals.

The kitchen arrangement is found especially convenient. Not



THE ALCOVE WITH SEATS IN THE HALL



THE SEAT AND CUPBOARD BESIDE THE HALL FIREPLACE

only is there ample light, but a strong cross draft can always be secured by opening the outside vestibule door. The kitchen closet and china closet are conveniently placed near the range so that the least amount of distance is to be traversed when serving meals. A separate cold closet with ice-box arranged to be filled from the outside is next the kitchen at the head of the cellar stairs, and a direct passage from the kitchen to the front door is obtained near the same place.

On the second floor, the space over the living-room divides into two bedrooms that communicate and make possible the use of the corner chamber for the owner's bedroom in connection with the one immediately behind it for a nursery. The door connecting these two rooms is placed in the bay window in such a way that, by setting it open, both rooms will obtain the benefit of the entire bay for purposes of sunshine, ventilation or view up and down the street.

Over the dining-room occurs the large bedroom with fireplace, and back of this, over the kitchen, is another convenient room almost as large in size. Each of these four bedrooms have windows on two sides, giving complete ventilation and light and view in two directions. Each room on this floor has at least one large closet. Two closets open from the hall, and a cupboard and another closet are in the bathroom, which is itself unusually ample in size. In all these rooms the walls are upright except a small portion of one side of the bedroom over the kitchen.

There is only one staircase, and the attic is left largely unfinished.

The interior finish is of redwood and whitewood, with an attractive colored stain placed upon it in the first story. On the second floor the woodwork is painted white. The hall walls are finished in rough plaster; the living-room walls are finished in smooth plaster suited to receive paper, and the dining-room is treated with a simple wood dado and beam ceiling, and has a stained rough plaster frieze.

The style of exterior treatment was largely determined by the materials employed (brick and plaster) and the composition of the various features composing the exterior has been arranged with the intention of making the structure itself become as soon as possible a part of the natural surroundings in which it is placed.



A Garden Terrace on the Estate of Clyde Fitch, Esq., at Greenwich, Conn.

The Housekeeper

Some of the readers of Indoors and Out are probably old enough to remember the days of "French polish," when every housekeeper knew how to produce on her San Domingo mahogany furniture that beautiful finish which still distinguishes the real antique furniture from the varnished imitations. The French polishing of our grandmothers was done by brushing the piece of furniture to be treated with shellac dissolved in alcohol, following this immediately with a pad, or, as we recollect it, a ball of cotton, tied up in a linen rag soaked with sweet oil. The shellac was applied to a few square inches of surface at a time and rubbed with the oily pad before it had time to dry and get sticky. Under this treatment, the shellac coating, which was very thin, dried under the oil, with a surface like a mirror, and the process could be repeated many times without adding perceptibly to the thickness of the coating or obscuring the richness of the mahogany veneer.

Unfortunately, the days of San Domingo mahogany are over, and few people would have the patience to revive the French polish treatment, even if they had a suitable material to apply it to; but, as a ready application to the coarser varieties of furniture wood, a good floor wax, made with turpentine, not benzine, and containing no tallow, is often useful. Many a chair or table, which has been covered with cheap varnish by the maker, and, in consequence, has broken out into white spots, varied with portions of bare wood, can be reclaimed from the woodpile and made passable by sandpapering off all the varnish that can readily be removed, and treating with wax in the same way as a floor, rubbing with a soft woollen cloth for the final polish. If the wax is good, it will neither be sticky nor greasy, and an occasional rub with the cloth will revive it when the surface becomes dull.

Every Housekeeper must have noticed how much more rapidly the iron of the present day rusts than that which was used a few years ago. Even five years ago it would have been surprising to see even a few spots of rust on an oil stove, for instance, which had been long in use. Now, an oil stove is usually covered with rust in three or four months after it comes into the house. Chemists say that the reason of this unpleasant phenomenon is to be found in the fact that sheet iron has been replaced, in articles of this kind, by sheet steel; and sheet steel differs from iron in containing manganese, which induces rapid rusting. However this may be, there is no doubt that the extreme susceptibility of modern American steel to oxidation is a matter of grave commercial importance, and reward almost unlimited awaits the experimenter who may discover a method of removing that susceptibility. Meanwhile, the owners of oil and other stoves, and articles of sheet steel in general, can do something to preserve them by washing with soda occasionally; and if the object is not to be exposed to heat, following the soda wash by an application of linseed oil.

A Precaution, which is well understood in the South, but is less appreciated here, where wood fires are an unaccustomed luxury instead of a necessity, is not to take out the ashes from a fireplace which is used for heating. The Southerners say that it is the ashes, rather than the fire, which give out heat, and it is certain that they not only radiate a great deal of warmth, when heated by the fire burning close to them, but improve the working of the fireplace, shutting out a part of the superabundant flow of cold air under and about the wood and helping to dry and ignite the fresh logs that are put on. The housekeeper will say, of course, that the ashes do not look neat, but, in many cases, the fire will not give sufficient heat without them. Where coal is used the case is, of course, different. Anthracite will not burn at all unless the space under it is kept clear; and soft coal and coke, while they will burn, need, in order to do so with advantage, a clear space beneath the fire, but not at the sides.

T. M. C.



The Home Grounds

Starting Seed in the House. For those who have not the convenience of a hot-bed, flats in the house offer the simplest means of starting the seeds of the various house plants and garden flowers. Indeed, for certain seeds this is the only practicable way, as many are too tender for even hot-bed culture. Such seeds as those of the begonias, primroses, calceolarias and the like should always be started in the house. The most convenient flats are constructed from shallow cigar boxes, each box accommodating one kind of seed. For larger seeds boxes four inches wide and as long as the window sill, may be easily constructed by joining four strips of half-inch stuff three or four inches wide for the frame, and nailing other strips across for the bottom. If glass is cut to fit these various boxes it will be found a great convenience ; and for the long boxes the glass may be mounted in a frame, which may be hinged to the back of the box and raised and lowered as desired.

The best soil for filling the boxes consists of a compost of good garden loam or the earth from the bottom of old sod, fine sharp sand and leaf mold. There should be sufficient of the leaf mold to make the soil soft and light, otherwise it is liable to cake and become hard.

In planting, sow all very fine seed on the surface of the earth and press into the soil with a small piece of smooth board. Larger seeds may be covered with a little fine white sand sifted over them and pressed down, while quite large seeds may be sown in drills from one-eighth to a quarter of an inch deep. After sowing the seed set the flats in a pan of water until the soil is thoroughly saturated but not wet on the surface. Drain off all surplus water by tipping the box upon one corner and then put in a warm place where the temperature will remain even for the seed to germinate. Cover the flats with a sheet of white paper and a piece of glass, and examine frequently to see that the earth does not dry out or that it is not too wet. When moisture gathers on the glass in large drops, it is too wet and the glass should be raised until the humidity is reduced. When the seedlings appear place the flats in a warm sunny window and raise the glass from day to day until the plants are of a size to get along entirely without it.

When Plants in a Window Garden have uotgrown their quarters shifting to pots of larger size is in order. This may be undertaken at any time and without disturbance of the roots.

To determine when a plant is in need of shifting, place the left hand over the top of the pot, straddling the stem with the fingers. Reverse the pot and tap the side near the bottom sharply on the edge of a table, when the ball of earth may be readily turned out on the hand. If the ball is found covered with a thick network of roots the plant will be benefited by transferance to a pot one size larger.

Into this larger pot place a sufficient amount of broken charcoal for drainage and cover with a little sphagnum moss to prevent the earth washing down and clogging the drainage. Place sufficient earth in the pot to make up the difference in size of pots and work it well up around the sides with the hand; press the old pot down into this earth to shape it and slip the ball of earth into place, pressing the earth down between it and the pot with thethumb and adding more earth as necessary. Water thoroughly and return the plant to its former place. No check of growth will result from this process as would be the case were the roots disturbed.

Beauty Indoors

A View through Green Foliage in winter can be enjoyed from a room if vines growing in pots on the window sill are properly trained. A wire worker must be called upon, but you will do well to provide him with your own design. Have him make a tray to entirely fill the deep window sill and raised on legs a few inches from the woodwork. Above this tray, if a single lattice of diamond-mesh wire be made to fill the entire window, the vines will naturally festoon themselves in front of the area of glass. The diamond meshes of the lattice should be large enough to permit the window to be cleaned. Six inches wide by eight inches high will suffice for the hand to pass through and reach the glass.

A Stair Landing may be something more than a place to turn one's course in mounting. Devote but a little more space to it and it becomes an inviting resting-place, a nook that is sought and enjoyed by young and old. The illustration shows a landing which is also an entrance to another room. Three additional feet is given the landing, and in this space there is a seat with a back on four sides. Flowers at each end, pictures on the wall and an electric light outlet make it a miniature room where one person can enjoy a book and two a tête-à-tête. A mirror hung over the seat supplies an effect of spaciousness to those coming down the stairs.

The Nursery Door, which must be kept closed to ensure the safety of the children and the peace of mind of the parents, may be sawed through horizontally at two-thirds its height. The lower portion, if kept closed, safely confines the children in the room, while the upper third remains open so that in case of accident within sounds can be heard.

Carving in Brick is a means of interior decoration which has been little tried in this country. It has the sanction of long usage elsewhere. On the exteriors of buildings we have not found it successful and for obvious reasons. The design must be deeply undercut to give, in a flood of sunshine, a play of light and shade, and brick is too soft and friable to permit such undercutting. Weathering soon destroys minute details of the work. Indoors, however, these objections do not hold. Select a brick of fine texture, of varying colors if you will, choose a design of broad and simple parts; have the carver treat it with robustness rather than delicacy; and you will have an inexpensive and genuine sort of enrichment for masonry walls wherever masonry walls are suitable indoors, as, for example, in vestibules or atria, patio, enclosed piazza or conservatory

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Extended Use of a Stair Landing

From Our Office Window

NEW YORK to Tuxedo by automobile will become a pleasant 45-mile spin, if a newly projected auto highway between these two points is built. The proposed road is to be 100 feet wide and is to run over a privately acquired right of way, free of grade crossings, and is to pass through or near numerous attractive towns lying between New York and the Ramapo Hill country. Between two roadways 35 feet wide, it is proposed to build a double track railway for motor cars. Stations are to be established at the toll-gates of the roadway. This, we believe, is the first move to establish in this country rural automobile service similar to that which is claimed to be so successful abroad. It is also the first systematically planned auto highway from the metropolis to some of its suburban colonies, unless we except the Long Island Motor Parkway.

THE old admonition about throwing stones gathers significance as glass houses seem likely to become a reality. The first structure of this material we remember to have seen was at the Chicago World's Fair, where a Belgian manufacturer displayed a greenhouse made of glass blocks. In this country the demand for hollow blocks for building purposes has tempted American glass manufacturers to experiment. At first solid blocks of glass were made, but they proved impracticable on account of their great cost. Hollow glass blocks have now been produced at much less expense. These are claimed to be "lighter and stronger than are clay bricks, and are such excellent non-conductors that walls built of them are proof against dampness, sound, heat and cold. Although this claim is somewhat greater than physical facts warrant, there is no doubt of the adaptability of glass bricks to certain structural purposes. The bricks are sealed hermetically when hot, and are laid with a certain colorless mortar, made of special glass and having a great bonding strength. Other experiments should be made with a view to further reducing cost, and it is to be hoped the industry may prosper so that we shall be able to build sun-parlors, greenhouses and other similar structures that shall not be a prey to hailstorms or mischeivous boys.

OPPOSITION to municipal ownership in London is gathering strength and will make itself felt at the coming election. Newspapers publish — we suspect with ulterior motives — *exposés* of various municipal trading enterprises of the County Council, claiming that a misleading system of bookkeeping has been giving failures the appearance of success. The reformers now declare that no municipality is justified in undertaking a commercial enterprise except under two conditions — the proposed service must be of a nature necessary to the welfare of a civilized community, and private enterprise must have failed to perform the service. This is sending for a doctor at the patient's death. If private enterprise cannot economically provide a service which is of a nature necessary to the welfare of a civilized community a municipality would need to practice miraculous bookkeeping in order to produce for so much as a day the semblance of success.

EVEN busy New Yorkers are rousing to the need of saving the historic scenes and landmarks of their State. A great Palisades Park and the preservation of many spots along the Hudson where Revolutionary battles were fought is promised by the raising of nearly half a million dollars from private sources to at least start a movement which the state legislature, hitherto indifferent, is to be asked to carry on. Authority must be obtained for stopping the quarry companies from blasting away the promontories of America's most beautiful river. One of these companies has preyed upon Indian Head until it is no more. If that irreparable act is to serve as a lesson, the blasting now going on at Hook Mountain must be immediately stopped and steps taken to secure a Hudson River Reservation which shall include the palisades, Stony Point, Hook Mountain, Little Tor, High Tor and other spots, some of which bear the remains of old fortifications.



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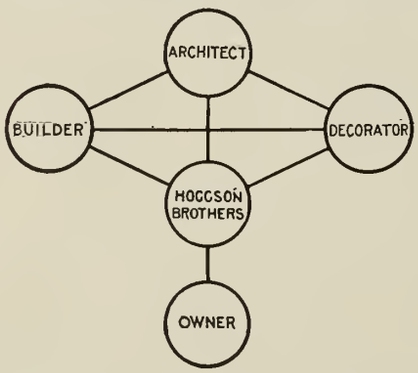
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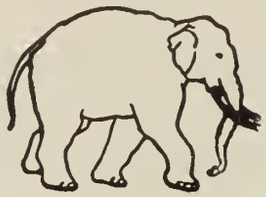
An American Women's Experience in the Land of Manana

If the American women who complain of the trials and tribulations of housekeeping in the United States could live in Mexico a while they would complain no more.

Continued on page 14

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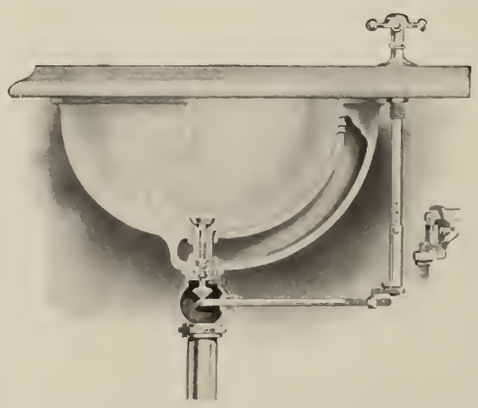
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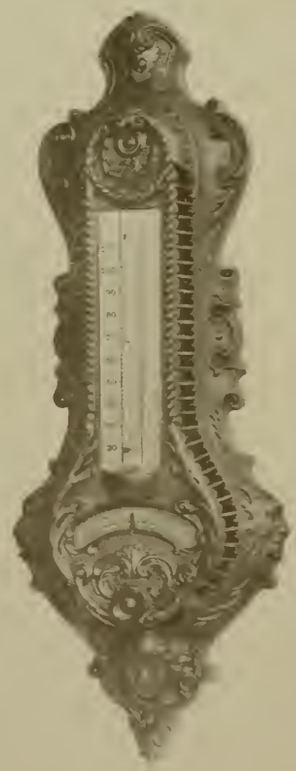
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THE HOMEBUILDERS MAGAZINE

C 8 07

MARCH 1907



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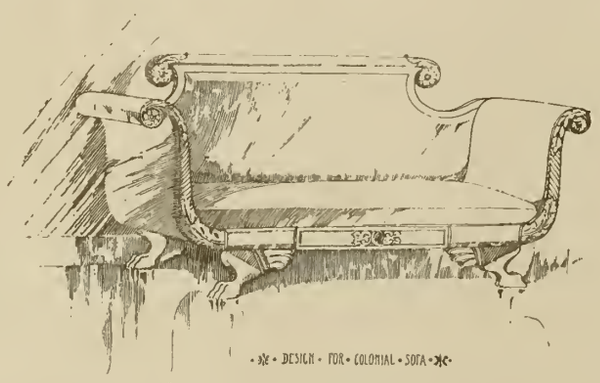
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THERE is a pretty custom obtaining in the German province of Hanover, says the Chicago *Evening Post*. It is the planting of fruit trees along the highways and the maintenance of a nursery where the trees are first planted and their value studied.

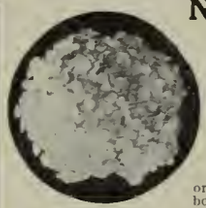
This custom dates from about 1800, and so greatly has it grown in favor that nearly 2,000 miles of highways are lined with apple, pear, cherry and plum trees, which not only give an agreeable shade but fill the air with the fragrance of their blossoms and return a part of the expenditure at least from the sale of the fruit.

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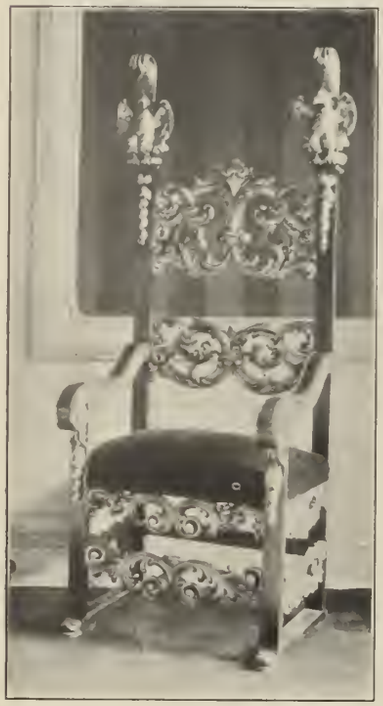


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Contents for March

VOL. III 1907 No. 6

A Formal Garden from the Terrace of the House . . Frontispiece

The Homebuilders' Suburb of New Baltimore, Roland Park, By E. Otis Williams (*Illustrated*) 259

Net Ball . . . . . By Gilbert Tompkins (*Illustrated*) 268

A House for Summer Occupancy . . . . . (*Illustrated*) 273

An Old-Fashioned Garden and What Grows in it . By Eugene Sorelle (*Illustrated*) 278

Old Inns of Old England. I. . . . By Edward W. Gregory (*Illustrated*) 281

Simplified Housekeeping — Upton Sinclair's Colony at Englewood, N. J. By L. R. E. Paulin (*Illustrated*) 288

An $8,400 House for the Country . . . . . (*Illustrated*) 293

Inherited Furniture . . . . . By Ellen Cady Eaton (*Illustrated*) 296

How We made Our Sun-Dial . . . By Arthur Hugh Jenkins (*Illustrated*) 298

How to plant a Suburban Lot . . . By J. Woodward Manning (*Illustrated*) 300

The Home Grounds 303

From Our Office Window 304



A FORMAL GARDEN FROM THE TERRACE OF THE HOUSE

"Fairacres," the Estate of John W. Pepper, Esq., at Jenkintown, Penna. Wilson Eyre, Architect

Indoors and Out

VOL. III MARCH, 1907 NO. 6

THE HOMEBUILDERS' SUBURB OF NEW BALTIMORE

ROLAND PARK

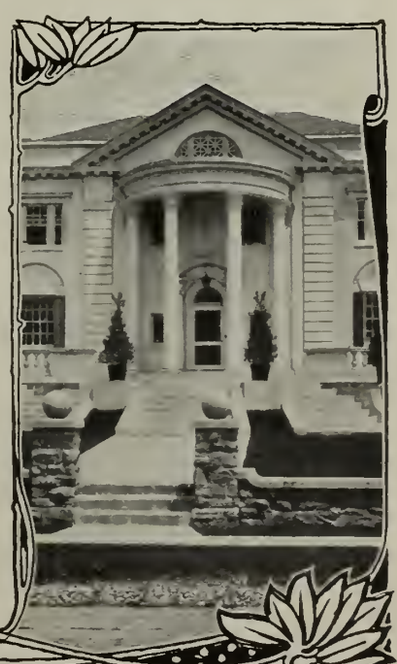
BY E. OTIS WILLIAMS

THIRTY years ago Baltimore had no suburbs, strictly speaking. When one left the limits of the town and blocks of houses behind, it was to enter an open country with houses and large country places scattered at wide intervals; and all the conditions of comfort and safety were dependent upon private expenditure, or upon the little which was done at the expense of the county, which chiefly consisted in mending badly made roads and supporting a fire engine. There were, of course, outlying towns; but people who had summer places out of Baltimore generally lived "in Baltimore County," in "Howard or Anne Arundel County," which sounded most vague and mysterious to the uninitiated.



There are now some very beautiful suburbs about Baltimore, such as Catonsville, Sudbrook Park and Roland Park, and rapid transit is the chief factor that has made the growth of these places possible. Roland Park about twenty years ago was a tract of woody land on Roland Avenue, and in the seven hundred acres that now belong to it, there were only two houses. One of these, a large country seat, was a most charming sight in the spring, with a profusion of pear and cherry blossoms against an irregularly scattered background of old dark mossy green pines and cedars. These trees now form the setting for many modern cottages that, with their walls of stone or of stained shingles and shingled roofs, blend most attractively into their picturesque surroundings.

The conditions of the growth of Roland Park are different from those of most suburban places. It was conceived of as a whole from the very first, and all the conditions of sewerage, water supply, business facilities, good roads, houses of a design and finish that came up to a certain recognized standard, were carefully carried out from the beginning, hence it has grown on definite lines into a harmonious whole.



Roland Park is about four miles from Baltimore, and comprises a tract of about



A View from Club Road

HOME OF THE BALTIMORE COUNTRY CLUB,
THE SOCIAL CENTER OF ROLAND PARK



The Reception Room

seven hundred acres, of this about three hundred have been improved with good roads, water, a complete sewerage system, electric lights, etc., and many handsome houses are to be seen there.

There is great variety in the land included in the Park, groups of trees, gently sloping hillsides, and to the west there is a beautiful sweep of rolling country and valley. The place gives one a feeling of breeziness without being windswept. Like many other parks and parkways in the Atlantic States, Roland Park was laid out chiefly by Olmsted Brothers, and although a certain amount of formality has been observed in the level parts, the curves of the roads and lanes are mainly governed by the varied slopes and the lay of the land, and it has by no means been reduced to the state of rigid rectangular formality and level grading that spoils so many suburban sites. All the roads are macadamized, and the gutters are paved with small cobble-stones, while the sidewalks are paved with cement. The effect of all this thorough foundation work is most striking when the clay roads of the country all about and beyond the limits of Roland Park are deep in mire, as they always are in the spring.



An Outdoor Lounge of the Club

The water supply is from artesian wells and is very good. There is a county fire department as well as a volunteer corps. The sewerage is disposed of by the Waring system. All arrangements of this kind are thoroughly up-to-date and sanitary. One sees post boxes, water plugs, and fire alarms on the street corners at frequent intervals. There is but one business block and that is very picturesque, with its timbered and plastered gables in a warm shade of buff, and its sharp dormer windows set in a shingled roof, dark brown in color, to match the timbers in the gables. It is all so complete and so harmonious that it reminds one of the lovely Dutch toy shops that one played with in childhood. A tall hedge and shrubs add to its attractive appearance.



The Center for Supplies
Model shops at Roland Park

There are no pretentious "avenues" or "boulevards" except Roland Avenue, which was so called before Roland Park existed. All the others are "roads" and "lanes" and "paths." Long Lane, Sunset Path, Ridgewood Road have such a rural, cool, quiet sound, and they are not misnamed. The Club Road, with its ivy-covered brick wall and its wrought-iron gateways set between square brick posts, for-



THE DRIVE FROM THE FIRST TEE

Beautiful expanse of links visible from the club verandas

mally surmounted by stone balls, has a most English look. It reminds one of some of the lanes to be seen out of London, about Chiswick and other such neighborhoods, only here one gets generous glimpses of beauties within the lawns that one is often denied in England.

The feeling of space is emphasized by the fact that no houses are built near the front boundary of the lots. On the wider roads they must be set back sixty feet; on the narrower roads the rule is to set them back about forty feet from the front fence.



A TYPICAL VINE-CLAD GATEWAY

In some of the roads, as in Ridgewood Road and Club Road, the houses on one side are above the level of the highway, and are arranged with terraces and picturesque flights of steps, and have a bold sky-line above, while those on the opposite side are on a level with the road, or even a little lower, and nestle cosily into their background of trees. A bold sky-line is such a very important factor in the setting of some houses; it especially suits a dignified, formal style of architecture, giving it an emphasis that nothing else does. As a



CADDIES WAITING IN THE SHADE

well-known illustration of this principle, remember how the bold position and the sharp sky-line emphasize the dignity and grandeur of the Acropolis at Athens.

The question of schools has not been overlooked by the Roland Park Company. There are two schools there—one a county public school, and the other is a private school for girls, conducted by the company.

There are three pretty little stone churches, Episcopal, Methodist and Presbyterian, and there is a large Episcopal church, now nearly finished, built of concrete, which is Italian in its style of architecture, and unusually good. It is interesting to see how well the concrete carries out the design with its curves of façade and window arch.

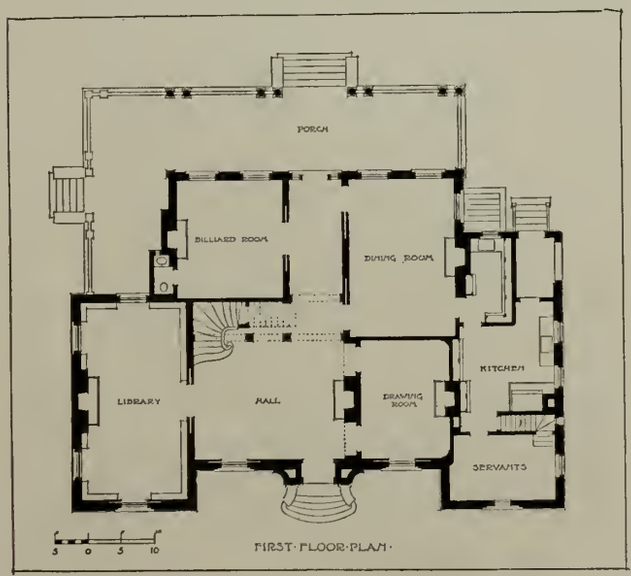
The Woman's Club is a most attractive little building on Roland Avenue, where the women of the colony frequently meet for many interesting occasions, literary and otherwise.

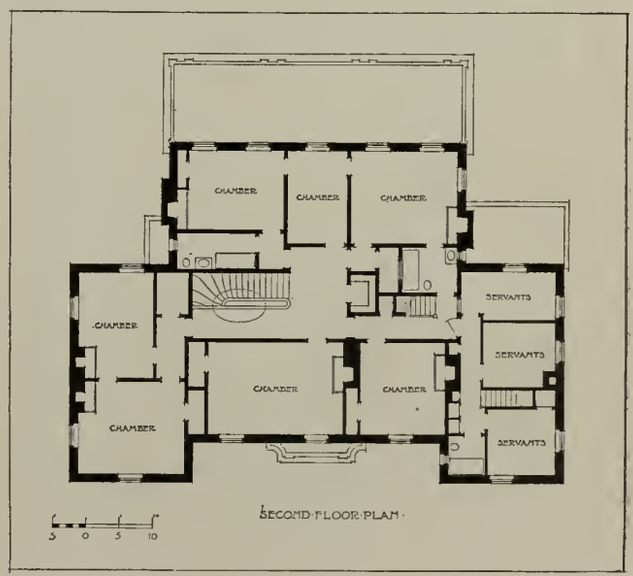


Property of B. W. Corkran, Esq. *Ellicott & Emmart, Architects*

ONE OF THE NEWEST HOUSES

The Baltimore Country Club is the great social center at Roland Park, and as a large proportion of its members live in Baltimore, it gives a greater diversity to the society to be enjoyed by those who live in Roland Park than falls to the lot of most suburban places. It is very accessible from Baltimore, and within easy driving distance, and it is pleasant, in an afternoon drive, to stop for tea and to meet friends. The clubhouse is a wooden building, very picturesque, with its gambrel gable ends and its sharply pointed dormer windows in the roof. It is most generously supplied with verandas. One at the end, with white pillars and balustrade, as shown in the illustration, leads down a flight of steps to a lawn where tea-tables and comfortable chairs under the





FLOOR PLANS OF THE HOUSE SHOWN ABOVE



Property of Mrs. R. C. Meeker



Property of William Coombes, Esq.

ATTRACTIVE EXAMPLES OF SHINGLE CONSTRUCTION

Wyatt & Nölting, Architect

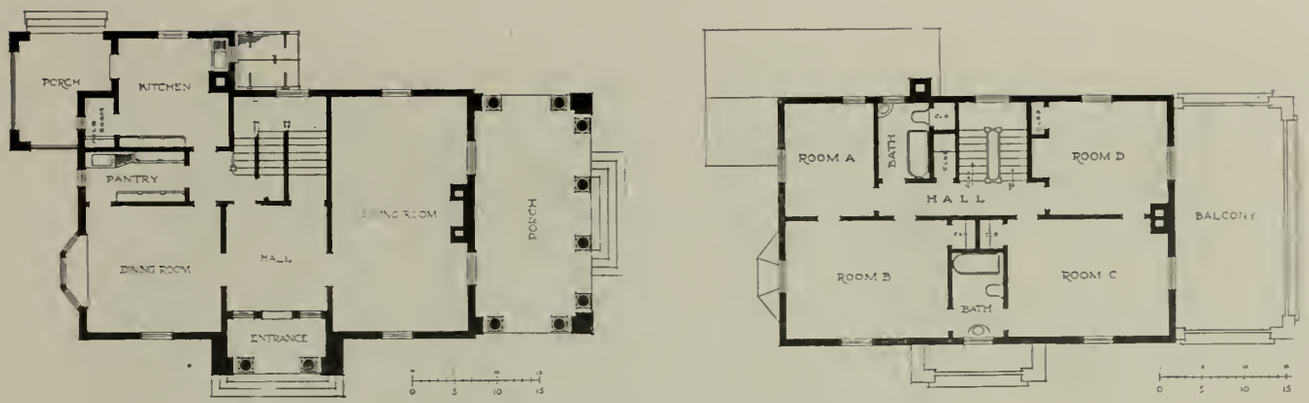


Property of George W. Corner, Esq.



Property of W. H. Bryan, Esq.

PUBLIC



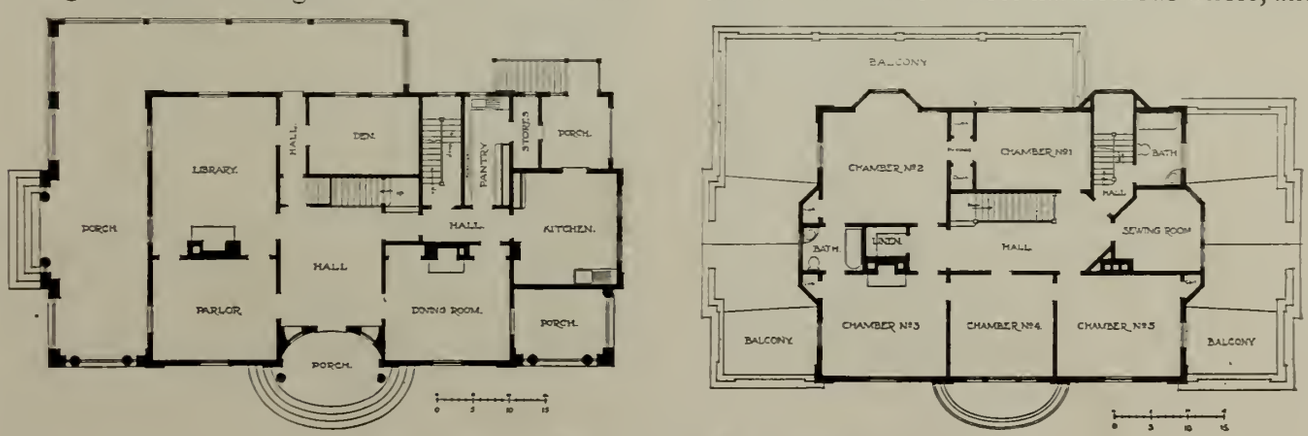
THE PLANS OF MR. W. H. BRYAN'S HOUSE

shade of the trees make a gay scene on a spring or early summer afternoon. On the west side of the club-house there is an enormous veranda from which there is a most lovely view of the valley and rolling country beyond, dotted with country houses in the distance, and in the near foreground are the golf links, the tennis courts, the cricket field, etc., which add a human interest to the scene. The Country Club covers about two hundred acres and it has 2,216 members at the present time.



A COLONIAL HOUSE WITH TERRACED APPROACH
Property of S. Clinton Townsend, Esq. *Ellicott & Emmart, Architects*

There is a very fine golf course of eighteen holes. There are courts for tennis, and opportunities for other games, cricket, soccer football, a skating pond, a toboggan slide sixteen hundred feet long, and squash courts, bowling alleys, pool and billiard tables. On entering the club one finds one's self in a large low-studded hall or reception room, with an open fireplace, where big logs four feet long burn cheerfully. The walls are covered with dark, soft red. The woodwork is dark and finely finished, and the chairs, settees and window seats are luxuriously cushioned in dull sage green leather. It makes a most harmonious whole, and



THE PLANS OF MR. GEORGE W. CORNER'S HOUSE



A Rough-Cast House of Dignified Form

Property of W. W. Baldwin, Esq. — *Charles A. Platt, Architect*



A Four Square House of Stucco

Property of Ernest E. Price, Esq. — *Wyatt & Nölting, Architects*



A House with Semi-enclosed Verandas

Property of Dr. G. E. Hardy — *Ellicott & Emmart, Architects*



One of the few Stone Houses in the Park

Property of Mrs. William H. Appold — *Jos. Evans Sperry, Architect*

BOSTON PUBLIC LIBRARY

on entering it on a cold, wintry day, it seems to glow with warmth and cosiness, while to come into it out of the hot glare of summer sunshine is equally grateful, like entering a cool, shady cave. It is airy, with many windows and doors.

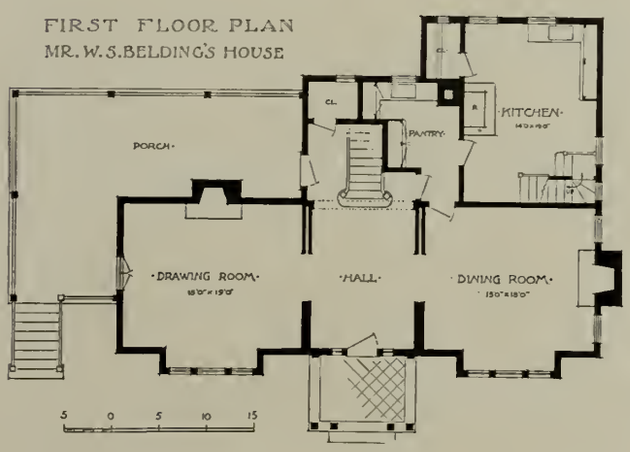
At the tea hour this hall is often a very animated scene, where tea is served on little wicker tea-tables and friends form about them in groups here and there.

To be continued)



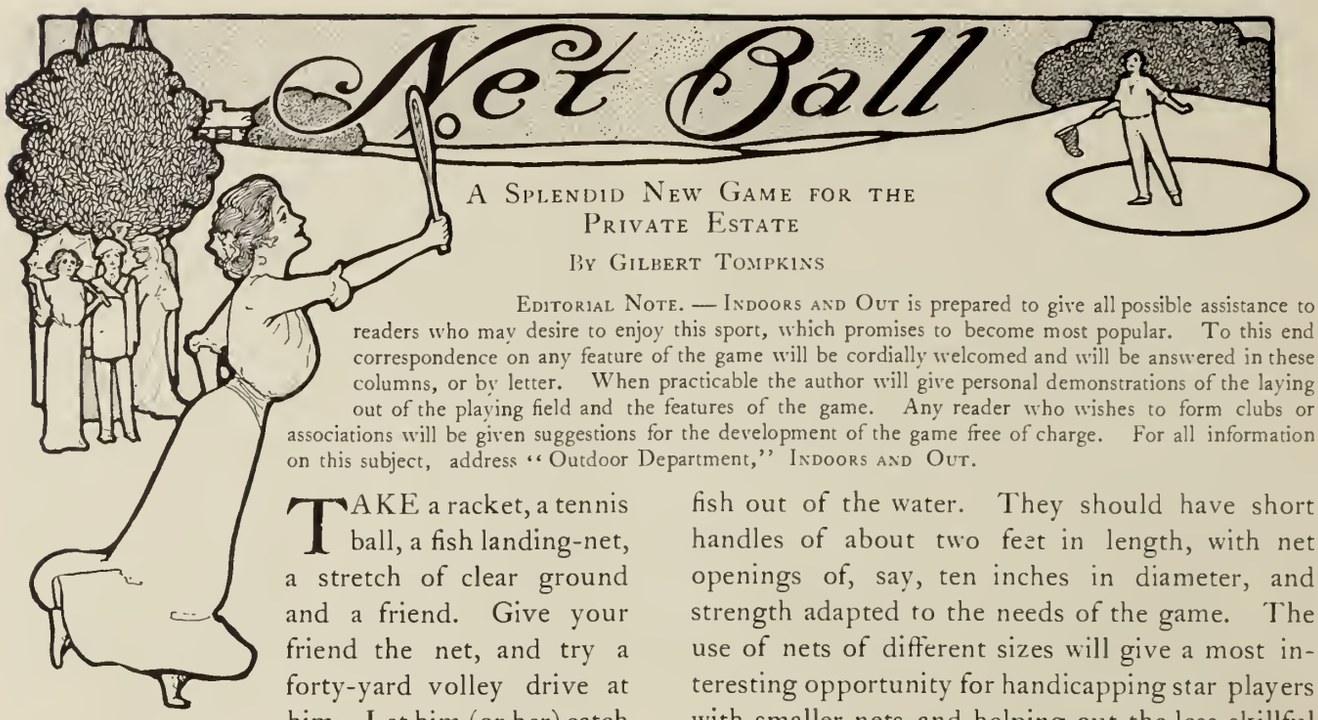
A Plastered House with Half-Timber Features

Ellicott & Emmart, Architects





Auto Road on an Aqueduct. — Automobilists declare that an auto highway should be built on the strip of land under which a new water supply is to flow to New York City from the Catskills. Varying in width from forty-four to two hundred feet, this land extends like a ribbon from the city line, fifty miles to New Hamburg, where it crosses the Hudson, and through Hurley, Palenville and down to Cairo, a total distance of one hundred and twenty miles. The southern end of the route lies midway between the Hudson River and the Sound, a district still wanting lines of communication. The new highway would be free from horse traffic, which would be left in possession of the present roads to the mutual satisfaction of driver and motorist. Indeed, the scheme is warmly endorsed by officers of both the Road Drivers' Association and the Automobile Club of America. It is declared that two per cent bonds for the construction of the road could be easily placed by the city and that a nominal toll might be charged for maintenance and to take up the debt. These lines of travel for the automobile must inevitably be established from town to country, and here is a case where a city may utilize its own land for a double purpose.



Net Ball

A Splendid New Game for the Private Estate

By Gilbert Tompkins

Editorial Note. — Indoors and Out is prepared to give all possible assistance to readers who may desire to enjoy this sport, which promises to become most popular. To this end correspondence on any feature of the game will be cordially welcomed and will be answered in these columns, or by letter. When practicable the author will give personal demonstrations of the laying out of the playing field and the features of the game. Any reader who wishes to form clubs or associations will be given suggestions for the development of the game free of charge. For all information on this subject, address "Outdoor Department," Indoors and Out.

TAKE a racket, a tennis ball, a fish landing-net, a stretch of clear ground and a friend. Give your friend the net, and try a forty-yard volley drive at him. Let him (or her) catch the drive with the net; exchange implements and let him (or her) drive at you.

When you have done this, the charm of net ball will not have to be explained, and you will be ready to look into the way in which it is played.

The game has the excitement of real outdoor sport, but it is without the walking and waiting of golf, the violence of baseball or the endless repression of tennis, in which one must always consider the narrow limits put on the splendid driving power of the rackets.

The joy of the long, free volley-drives of net ball is a great part of the game, and this leads to many interesting variations in the way of driving and netting contests and varied target competitions. In its various forms the game is adapted to all ages and conditions of men, women and children.

Grounds and Implements.

The game may be played on any level space from an ordinary lawn to a large baseball field. The diagram of the playing field shows an arrangement similar to that of a baseball diamond, with tennis and even football features added, but all simple and comparatively inexpensive. The playing is with rackets, tennis balls and catching nets, which are a most important part of the equipment.

These resemble landing-nets used in taking fish out of the water. They should have short handles of about two feet in length, with net openings of, say, ten inches in diameter, and strength adapted to the needs of the game. The use of nets of different sizes will give a most interesting opportunity for handicapping star players with smaller nets, and helping out the less skillful with larger opportunities for gathering in the balls that may come their way.

The laying out of the grounds begins at the Batting (or Home) Square. This is placed with its sides in line with the corresponding lines of the Serving Box, as shown on the diagram. From the center of the batting square, lines like the foul lines on a ball ground are extended at right angles to each other, to the limits of the playing field, be it large or small.

The Serving Box is also sixteen feet square. It is fifty feet distant from the batting square, in the clear, and is equidistant from the foul lines.

Half way between the batting square and the serving box is the Barricade, a structure which resembles a football goal post, — two ten-foot uprights placed eighteen feet apart, with a bar or a strip of netting stretched from one to the other directly across the path of the serving, with its upper edge eight feet above the ground.

This cross bar or strip is called the Sky Line; and every served ball on its way to the batting square must go above this. Consequently, while every opportunity is given for skill and science in curving, cutting, lobbing and placing balls of slow or moderate speed, the pace that kills is completely left out.

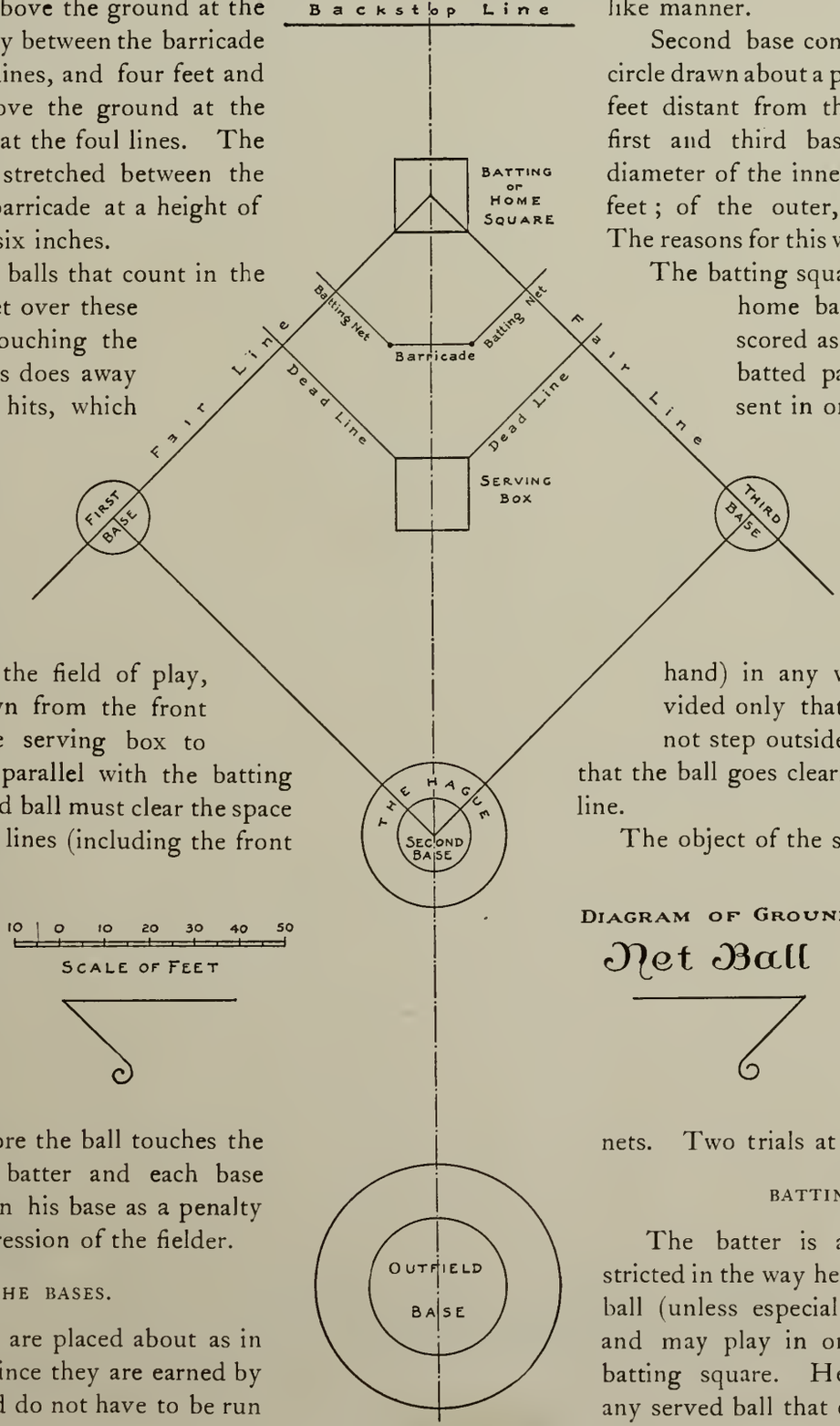
If a served ball that has not gone over the sky line comes within reach of the batter, he is entitled to play it if he wishes to, and he cannot

be put out on the play unless the ball goes beyond the line of the batting nets.

These batting nets are a handicap on the batting, as the barricade is on the serving. They are stretched from each post of the barricade at right angles to the foul lines and a few feet beyond, as shown. The upper lines of these nets are four feet above the ground at the points half way between the barricade and the foul lines, and four feet and six inches above the ground at the barricade and at the foul lines. The nets are also stretched between the posts of the barricade at a height of four feet and six inches.

All batted balls that count in the game must get over these nets before touching the ground. This does away with ground hits, which would not be interesting in a game of this character.

In order that the ball may be kept well out into the field of play, lines are drawn from the front corners of the serving box to the fair lines, parallel with the batting nets. A batted ball must clear the space between these lines (including the front line of the serving box) and the nets, or the batter is declared out. But if any fielder steps into this space before the ball touches the ground, the batter and each base holder is given his base as a penalty for the transgression of the fielder.



10 0 10 20 30 40 50
Scale of Feet

Diagram of Grounds
Net Ball

THE BASES.

The bases are placed about as in baseball, but since they are earned by the batting and do not have to be run for, their positions may be varied to suit the playing field.

First base should be a circle sixteen feet in diameter, with its center on the right foul line at a point distant one hundred feet, more or less, from the center of the batting square. Third base, the same size, should be placed on the left foul line in like manner.

Second base consists of a double circle drawn about a point one hundred feet distant from the centers of the first and third base circles. The diameter of the inner circle is sixteen feet; of the outer, thirty-two feet. The reasons for this will be given later.

The batting square counts as the home base, and runs are scored as base holders are batted past third base or sent in on penalties.

SERVING.

The ball may be served with a racket (or even pitched by hand) in any way desired, provided only that the server does not step outside of his box, and that the ball goes clearly above the sky line.

The object of the serving is to drop the ball into the batting square in such a manner that it cannot be returned over the batting nets. Two trials at this are allowed.

BATTING.

The batter is absolutely unrestricted in the way he may strike at the ball (unless especially handicapped), and may play in or outside of the batting square. He may strike at any served ball that comes within his

reach, before it hits the ground or on the first rebound. But when a served ball that has legally cleared the sky-line has once touched the ground of the batting square, the batter must hit it safely over the net and into fair territory on the first rebound. Failing in this, he is declared out; while if he succeeds, and is not netted out or disqualified by any penalty inflicted on his side, he is entitled to consider himself on first base; but he must not interfere with the work of the fielder who is playing that base.

A batter who has secured any base becomes a base holder and is not obliged to try for the succeeding base (and thereby risk being netted out), on the play following a hit, unless he would be forced to move on by the coming of another base holder. Only one at a time is allowed on each base.

No penalty falls on the batter for striking at and missing any served ball that does not fall within the batting square; but if he touches any served ball that has come over the sky line all results are scored as if the ball had been served into the batting square. As explained above, the batter cannot be put out in playing a served ball that has not come over the sky line, unless the ball is driven beyond the line of the batting nets.

And when a served ball has touched the ground outside of the batting square, the batter may play it without incurring the penalties for batting the ball into foul territory. An explanation of these penalties follows:

FOUL BALLS AND THEIR PENALTIES.

Any batted ball that touches foul ground beyond the lines of the nets (unless previously touched by any part of a fielder or his equipment while clearly in fair territory) has the following effect:

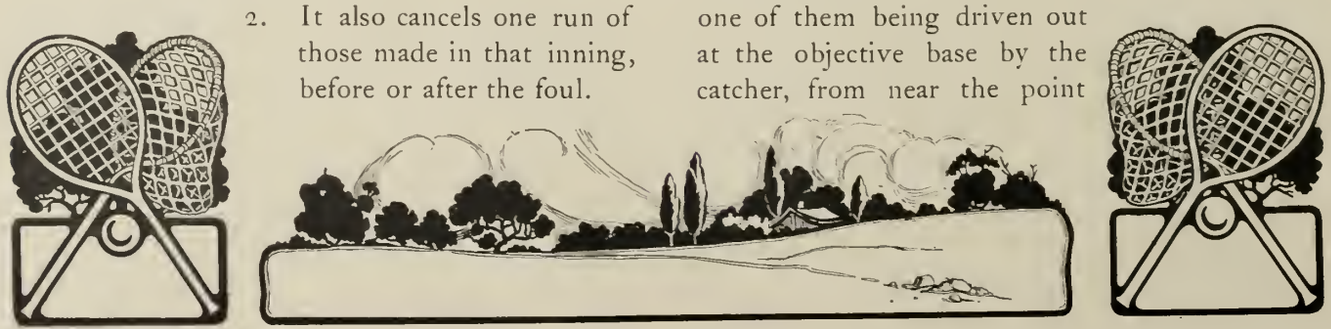
1. It puts the batter out.
2. It also cancels one run of those made in that inning, before or after the foul.
3. If the foul ball is netted by a fielder on the first rebound, two runs are cancelled instead of one.
4. If the ball is netted on the fly by a fielder standing in foul territory, without his touching fair ground with any part of his body or his net at the time the ball is netted, three runs are cancelled instead of one. As noted above, fouls only cancel runs scored in the inning in which the fouls are made; but the penalty counts on runs made before and after the foul.

To prevent too much batting to left field (with the object of increasing the length of the drive to first base) it is provided that if a batted ball falls in the left half of the fair territory, the fielder who nets it on the first rebound must drive to third base, instead of to first base, to net out the batter. If a batter is on second base and is forced to try for third, only one of the batting side may be put out by the drive.

On the contrary, to prevent the holder of first base taking second, a fielder must drive a left field hit to first base, and a right field hit to third. Otherwise, it would be too easy to keep a base holder out of second base, and thereby deprive the game of one of its best elements—the team play in batting from the batting square to the second base holder, as described later when second base play is explained.

THE CATCHER.

He may be used merely to return balls that have passed the batter, and to catch balls driven by the fielders to head off runs that would otherwise be batted in; but, if space permits, lay off a backstop line thirty feet back of the batting square. This must be defended by the catcher; and if a served ball crosses this line, any or all of the base holders may try for one base, subject to one of them being driven out at the objective base by the catcher, from near the point



where the ball crossed the backstop line. In this case, if a holder of third base elects to try for home the drive that decides his fate must be made to third base; but on this play the drive only affects the base holder trying for home, and does not put out a holder of second base who may be trying for third. It is also the duty of the catcher to net, while standing within the batting square, all drives made by fielders with the object of heading off any run that would be scored by the holder of third base being batted home.

OFFICIALS.

A Referee has general charge of the game, with an assistant called the Ringmaster, who is stationed between second base and the outfield base, chiefly to decide on points concerning trespasses on The Hague or Peaceful Alley, which are explained elsewhere.

Each side may, at its option, have one or two field captains. These take no part in the play, but they prevent interference in netting the ball and warn fielders of possible trespasses on the forbidden ground of The Hague.

PLAYING THE GAME.

While any reasonable number may play on a a side, from nine to twelve usually give best results. One side goes in to bat, while the other, armed with rackets for driving and the catching nets described above, takes the field in approximately the positions taken in base ball.

The ball is served and batted in the way that has been described. When a ball has been batted safely over the net and clear of the dead lines, it is for one of the fielders to catch it in his (or her) net, either on the fly or on the first rebound.

If the ball is netted on the fly, the batter is out; but if it is only netted on the first rebound, the ball must be driven with a racket from the spot where it was netted to the base prescribed by the rules — or made advisable by the position of the base holders, in case it is desired to drive out a holder of second or third base instead of the batter.

To prevent any one from securing a base, the ball driven to that base must be netted on the fly by the regular base keeper, who must not touch the ground outside of his base with any portion of his body.

Each batted ball that clears the batting nets and the dead lines, and lands in fair territory without being netted by a fielder, advances all base holders one base. And when a fielder nets a ball on the first rebound and then makes play for one of the bases, all other base holders are advanced one base — whether or not the out is made by the fielder and the base keeper. A run may not be scored on the third out in an inning, however, which retires the side as in base ball.

SECOND BASE PLAY.

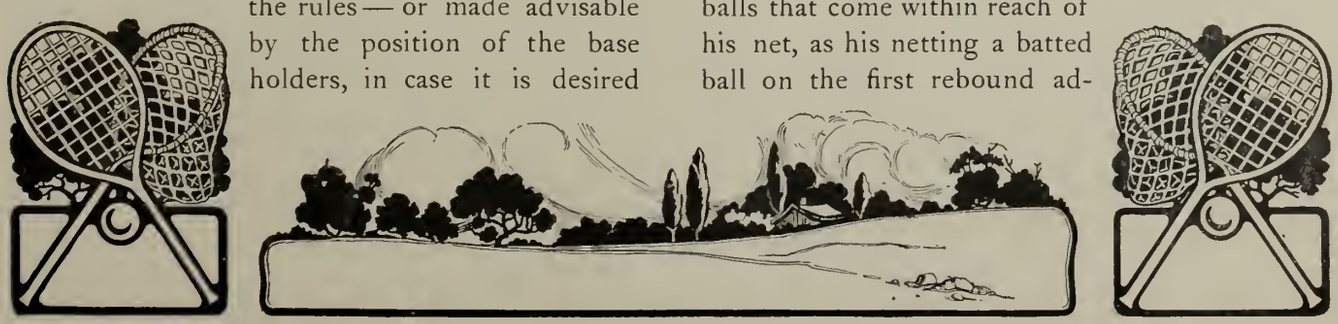
When a batter has reached second base, he has certain duties and fielding privileges:

He must keep entirely out of the way when the catcher plays to the second base keeper, in attempting to net a base holder out.

When a fielder attempts to drive the ball to any other base, the batter who is holding second base is entitled to use the entire space covered by the double circle of that base; and within those limits he may block the drives made by the fielders in any way that he can.

If he succeeds in netting on the fly a drive made by any fielder, all batters holding bases are advanced two bases each. If any fielder interferes with him in a play of this description, all base holders (including the batter) are advanced two bases each in like manner.

Except when trying to block a drive made by a fielder, as has just been explained, the holder of second base must keep within the inner circle of that base. Within these limits he may be of great assistance to his own side by catching any batted balls that come within reach of his net, as his netting a batted ball on the first rebound ad-



vances all base holders one base each, with two bases for each if the ball is netted on the fly.

The space between the two circles is called "The Hague," owing to the fact that it is intended to be a means of preventing armed collisions. In order that there may be no interference between the holder of second base and the fielders, the base holder must keep within the inner circle (except when blocking driven balls, as is explained above) and the fielders must keep outside of the outer circle. Beyond those limits, the fielders have absolute freedom of play in preventing batted balls from getting within reach of the base holder in the inner circle of that base.

But if this base holder tries to net the ball and fails in the attempt, the ball may be netted by any fielder who remains outside of the outer circle, just as if the ball had not been tried for — or even touched with the net or any part of the body of the base holder.

While play is on, any holder of second base who touches The Hague — the ground between the inner and outer circles — with any part of the body, is out; and all runs scored on the play in which this trespass is made are cancelled. And if, in like manner, any fielder touches this forbidden ground, the batter and each of the base holders are given two bases. As is explained later, there is no penalty for touching The Hague with any part of the net.

THE OUTFIELD BASE.

This is an added feature; the game is complete without it, but much more interesting where the field is large enough to allow its use. Like second base, it consists of a double circle; its center should be a hundred feet — more or less — beyond the center of second base on a line drawn from the center of the barricade and extended through and beyond the center of second base to the limits of the playing field.

The outfield base is larger than second base, as its inner and outer circles are thirty and fifty-four feet in diameter. This is to be held by each batter that completes the circuit of the bases, each taking it in turn until he nets a ball on the fly or first rebound, when the base must be surrendered to the waiting batter who has scored; but if other runs do not get in, the holder may play the outfield base until the end of the inning. In the holding of the outfield base, no notice is taken of the cancelling of runs through penalties.

The privileges and penalties resemble those of second base, but are both greater; as a ball netted on the first rebound gives the batter and every base holder two bases each, and a ball netted on the fly corresponds to a home run in base ball, and also wipes out all penalties charged up through balls being batted into foul territory.

The neutral ground between the circles is called "Peaceful Alley." The penalty for a fielder's trespassing on this is severe, as it clears the bases with all the effects of a home run, including any charged-up penalties for fouling. While a batter puts his side out if he oversteps his circle.

But there is no penalty for touching The Hague or Peaceful Alley with any part of the net, by either player.

IN GENERAL.

As with all new games, experience must work out its salvation. The game is most elastic; handicaps innumerable may be used to keep up the interest and to bring players of varying ability together. Played with the good nature that ought to rule all games, it is bound to be a great addition to outdoor life and its sports.



Netted

An Innovation that foreign travelers to Paris, as well as Frenchmen themselves, will appreciate, is the inauguration of annual public exhibitions, held in the *École des Beaux Arts*, of all the works of art bought by the state at home and in foreign countries during the year.

A House for Summer Occupancy

NEWLY BUILT AT NONQUIT, MASS., OVERLOOKING BUZZARD'S BAY

THE PROPERTY OF FREDERICK GRINNELL, ESQ. PUTNAM & COX, ARCHITECTS



THE OCEAN FRONT OF THE HOUSE

THE shortest day of the year has come and gone. The lengthening hours of sunlight make us remember the approaching spring and summer, and we begin to plan for our warm weather habitation.

In constructing a seashore house for summer occupancy it is desirable to produce an effect of airy coolness in the interior, remembering that a room which, from its arrangement and its furnishings, appears cool is far more comfortable on a hot midsummer's day than one which oppresses and shuts us in. The exact



A VIEW FROM THE ENTRANCE DRIVEWAY



THE LIVING-ROOM — LOOKING INTO THE OCTAGON

The paneling is painted white, the floor covering is in few



THE LIBRARY

altitude of the thermometer in either class of room bears no exact proportion to our own temperature.

The climate at the seashore is not invariable, however, and due regard must be had for the inevitable Equinox, or line-storm, as it is called, which necessitates a substantial construction and makes open fireplaces necessities rather than luxuries. The days of late spring and early autumn are often warm enough at noon, but in the chill of evening a wood fire on the hearth is as delightful to the feelings as to the sight.

Nature and the elements had to be carefully considered



THE LIVING-ROOM—LOOKING FROM THE OCTAGON
tones and much of the furniture is of cool white wickerwork

in the designing and placing of this house on a bit of rough pasture-land bordering on the shore. The sea, the southwest wind prevailing in New England throughout the summer, and the surrounding vegetation, consisting of bay bushes, shrubs and stunted birch trees, had all to be taken into account.

The main structure is built parallel to the sea, with the service wing turned at a slight angle so that the southwest breeze blows through it, and it is set low on the ground in order that the view of the sea from the pergolas and covered porch on the shore side of the house is just over a mass of bushes.

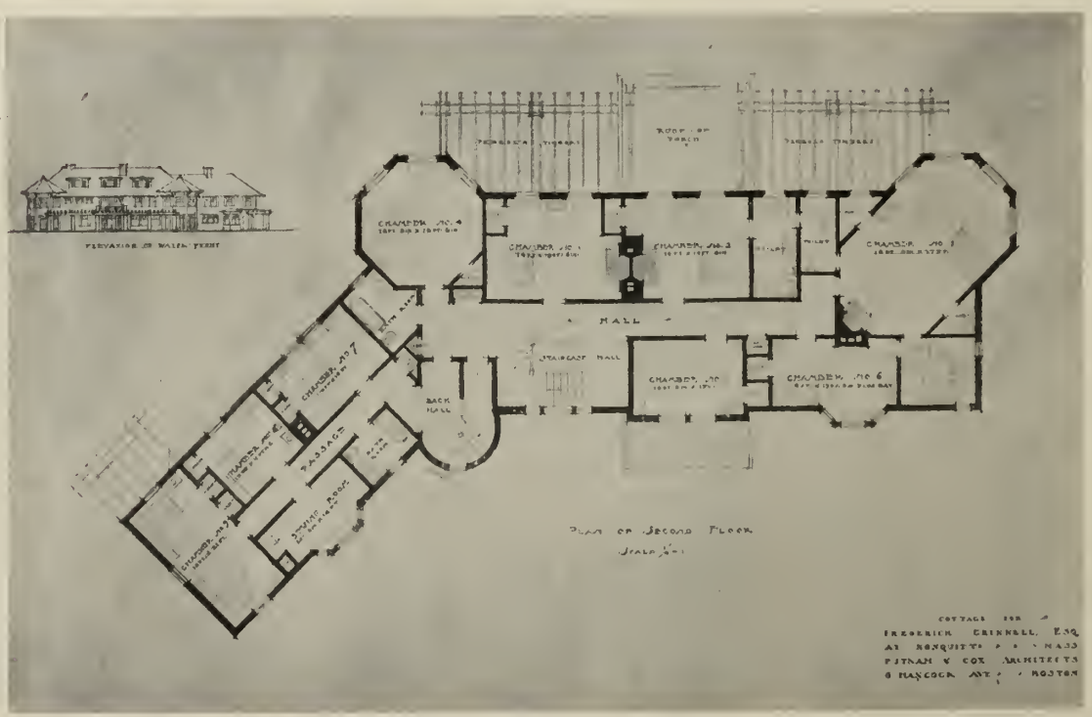


THE DINING-ROOM

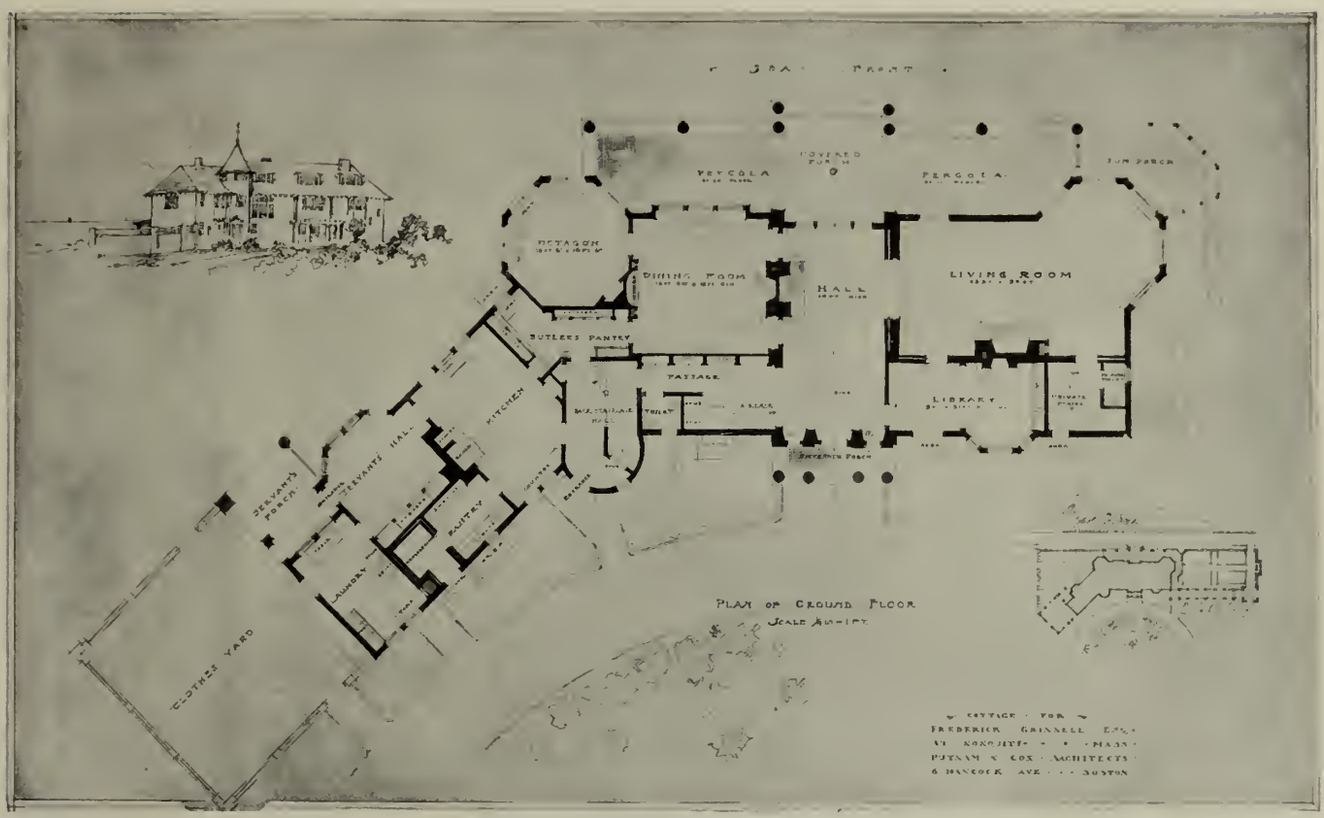


THE MAIN HALL

Which runs through the house is stained a weathered gray



PLAN OF THE SECOND FLOOR



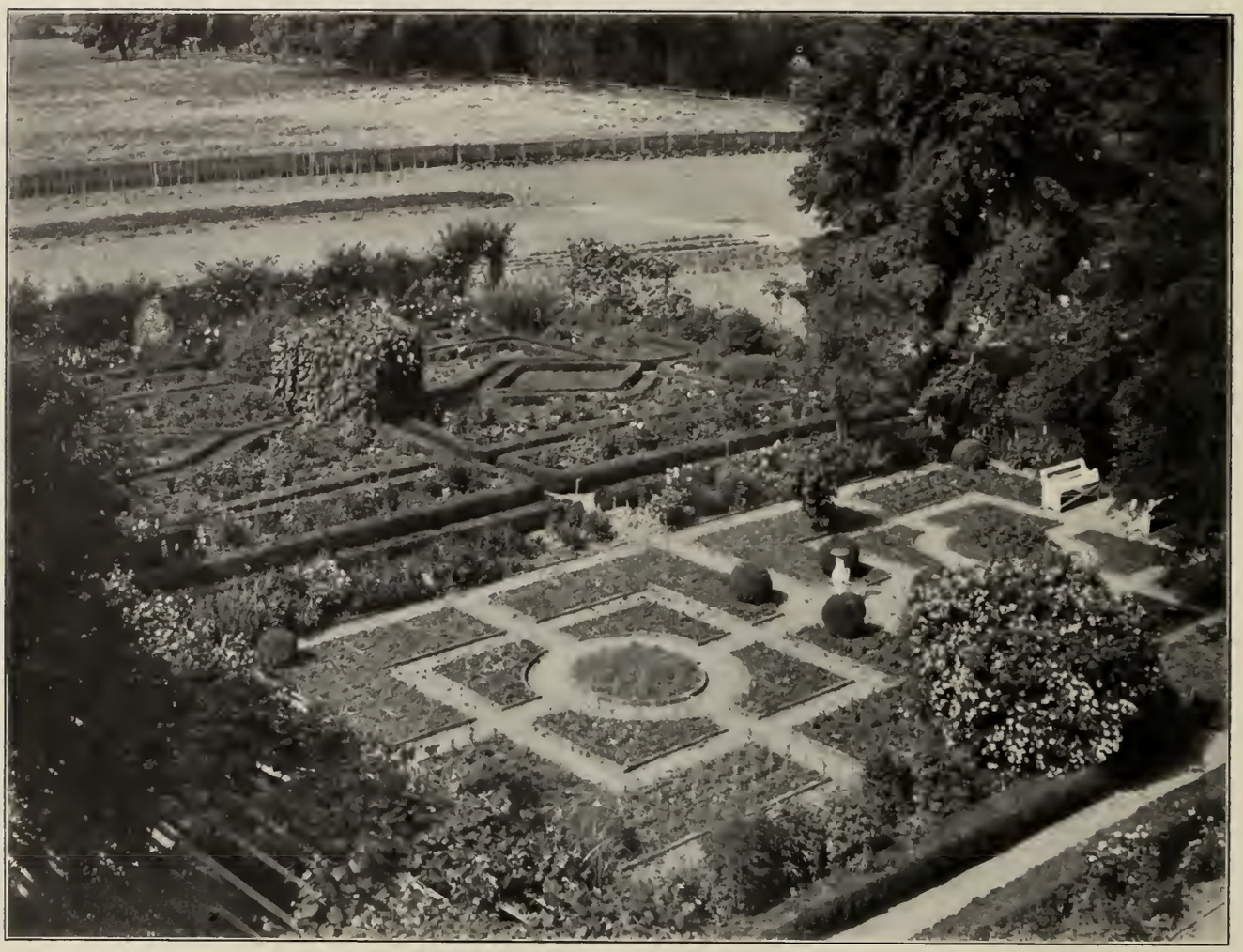
PLAN OF THE GROUND FLOOR

The hall, which runs through the house from the sheltered entrance porch on the front to the pergolas on the back facing the sea, is paneled and the woodwork is stained a weathered gray.

To the left of the entrance are the stairs, easy of ascent. Beyond them, on the same side, are the dining-room and the octagonal breakfast-room in the base of the tower. At the right of the hall are the library and living-room which extends into a large bay window with a sun-room beyond. All of the rooms on the first floor are paneled to the ceiling and painted white. The ceilings, too, are white, and much of the furniture in the living-room is of white wicker.

The upper floor is arranged so that all of the principal chambers look out upon the sea, while the stairways and less important rooms are on the land side of the house. A private stairway runs from a small hall off the living-room to the owner's chamber above, enabling one to disappear for a change of toilette on the approach of formal guests.

While the principal view from the house is toward the sea, the landscape element is not entirely neglected. It is the intention to foster the growth of the wild shrubbery and bring it close up to the house upon all sides. With this in view the walls and columns are constructed of gray plaster, and the red tile roof, with its wide cornices and low horizontal dormer-windows, was calculated to contrast and yet harmonize with the surroundings. The only cultivated lawn is a narrow strip directly in front of and on a level with the veranda and separating the house from the natural shrubbery.



A View from a Dormer Window of the House

An Old-Fashioned Garden and what Grows in it

By Eugene Sorelle

YOU can see it from the trolley car, if you lower your head as you whirl past. The view is then across a shaded lawn to a sunny open space where the garden lies.

It is an old-fashioned garden, which means it has had the good fortune to know no fashion at all. Seemingly no man has made it; it has always been there. Ask its age, we dare not; a beautiful garden merits some of the courtesy shown a beautiful woman. You may only know that years of rural solitude, prior to the approach of city life, were the years of its youth.

In those days the countryside sufficed for itself, the country house completely held the life of the family and was the warp on which memory still weaves the bright visions of childhood. The treasure of the homestead was the garden; and the housewife, bent over its beds, lost count of hours as the days stole past. She would have ears alone for the neighbor wiseacre measuring the chances of some struggling nursling, the gift of a friend. Gardens then were all of plants exchanged by mistresses of those country homesteads. With offered seedling went the spoken lore, which then won credulity as does now the florist's catalogue. With slip or root, bestowed by a returning traveler from abroad, would be epitomized the life of famed poet or patriot from whose grave it came.

These very acres were the glebeland of the church of an old Pennsylvania village, and the records give as their owner the first pastor as early as 1713. The low-gabled stone house, settled comfortably amid aged trees, was owned by the second pastor, who bequeathed it to his flock in 1778. This passing of titles affected, but did not transform, the place. A group of parterres

was added to the garden, a windbreak planted, old beds were changed. The characteristic features of the garden remained.

On one side the garden is backed by ancient walls which the greenhouses lean against for support; and over the stone climbs wistaria in lush masses, glorified in May with pendent purplish-white racemes. Jasmine, honeysuckle and trumpet-vine rise above crowding shrubbery. Over this and a gaunt tamarisk is a background of tall maples and oaks. Upon another side of the garden runs an arbor happily shaped by some local carpenter with thought, no doubt, of a burden of ripening grapes overflowing its vault. Upon a third side is the kitchen garden. A fourth would be open to the fields were it not for a single trellis having arches opposite each path of the garden. On this support, open to the all-day sun, grow crimson and yellow ramblers, the white Wichuraiana Rose, Prairie Queen and Baltimore Belle.

First within the entrance gate, in an old-fashioned paling fence, is the rose garden, where, between and about deep-foliaged rugosas, the gamut of red runs from the deep Jacqueminot and Douglas to the pink of Paul Neyron, Hermosa, Soupert and Mermet; and in the yellow corner are such old favorites as Marechal Niel, Gloire de Dijon and Mosella. There are a few York and Lancasters, too, and Safranos, Lucullus, Schwartz and Corallina.

In the center of parterres, brick-bordered, of another section of the garden, stands a dial, and at ends of the paths are terra cotta jars and flower boxes the present owner brought from Naples. Sunk in unfathomed green, stands the capital of an old column, making a table for a flower box. A few wooden benches of comfortable shape invite one to pause and examine the contents of the beds. This is now changed each year and old favorites are found in new combinations.

The photographs were taken when the herbaceous plants were young, but already coxcombs, petunias, marigolds, pinks, begonias and poppies can be recognized. Near the pear trees, which separate the flower garden from the kitchen garden, you will discover violets amid dwarf and scarlet columbine, iris, broad-leaved funkias and the spiky foxglove. In harmonious coloring are bluebells in front of larkspur. There are peonies, too, whose tender pink color is safely distant from the gay and towering hollyhocks, the fiery lychnis and oriental poppies. There is a wealth of phlox and sweet williams; bachelors' buttons are in corners fragrant of heliotrope and bergamot. Where yellows reign are yarrows and erect mulleins, before a mass of rudbeckia from whose midst rises the old and beloved sunflower. Salvia and chrysanthemums will come and go, and soon



THE GREENHOUSES LEAN FOR SUPPORT AGAINST ANCIENT WALLS



THE LOW-GABLED HOUSE
A View across the Box Parterres

the old-fashioned flower garden will have the look of despair with no cheering note other than the foliage of stray myrtle, euonymus, the four box bushes which seem posed in a perpetual quadrille with the sun-dial.

A third part of the garden is laid out in box-bordered beds, united at the center by a summer house. This you discover it to be, if you stoop under a vault of vine — it is Dutchman's Pipe — that buries all trace of arbor and benches within. Seated here in dense shade you will relish the odor of flowers without, growing between the box borders. Many roses are there, and among them are scattered a few old-fashioned flowers, such as Canterbury bells, yarrow, foxgloves, chamomile and asters. A world of sunshine, color and perfume it is, made almost a human companion of all the folk who live there, including the gardener, whose bent head under a broad-brimmed hat you may see if you look sharply as the trolley car whirls by.

"AN EAST END ELYSIUM" is an epithet applied to Mr. Imre Kiralfy's improvement scheme for the East End of London. But the plans which he has prepared and exhibited are upon practical lines. From this country, possibly, he obtains his idea of widening streets and erecting, in place of small, low buildings, larger and higher ones. In a portion of Spitalfields, for example, the existing floor space of buildings is 60,000 square yards. By his scheme a total of 87,000 square yards would be gained, 4,050 of which would be in gardens and 2,750 in street widening. A huge emporium on the lines of *Le Temple* in Paris and other large Continental bazaars is to be erected. In Shadwell, street widening is to be effected, dilapidated buildings and oil works removed, old and narrow streets replaced by gardens and terraces, trees and fountains. A large retail building he proposes to erect would have glass-covered arcades leading from one garden to another. There would be outdoor seating accommodation and a band stand. The plan includes a public museum and library, the former with a veranda facing the Thames, and below it gymnasiums, public baths and a swimming pool. The present floor space in the part of Shadwell to be improved, Mr. Kiralfy estimates at 13,000 square yards, and he proposes to increase it to 120,000, much of which would be in recreation grounds or gardens. He assures a return of from 4½ to 6 per cent to investors who aid the scheme. Here is civic art built on the foundation all art should have, utility.

Old Inns of Old England

A Guide to Picturesque and Historic Hostelries for the use of Intending Travelers

Part I. The West of England and the Midlands

By Edward W. Gregory

THOSE who learn history from stones, those who travel to read the long account of races and nations in the time-scarred buildings of the past, will find in old inns one quality possessed in the same degree by no other remains of antiquity. They will find broad human nature. Cathedrals will give you the history of the priest, castles and manors the story of the nobles, and cities the record of the guildsman and merchant. But it is at the wayside inn that all meet together. It is there, at the comfortable hostelry, that each, for a time, throws aside his calling and jostles with his neighbor as a wayfarer.

Inns have never been renowned for stiff-neckedness. It has ever been their pride to hold out welcoming arms to all who can pay their way, whatever their character or creed, and indeed they must run the risk of being cheated by those who have not a groat. They must find a room for the King, if need be, and a shelter for the polite stranger who nightly cuts purses on the King's highway. The runaway couple must be worthily refreshed, the while their smoking horses are led into the galleried courtyard, and within an hour mine host must screw up his face for a welcome to those who post in hot pursuit. Common ground for all was the old inn, common ground on which to drink with a friend or squabble with an enemy. Years would run on, village children, once warned against dark strangers at the inn, would themselves become strangers at inns far away. Trees would grow up, throw their grateful shade across the porch, wither and die. Fashion would change and change again, and my lady of to-day, alighting from her carriage, be as unlike her namesake of yesterday as blue bell differs from carnation.



The Lygon Arms in Broadway, Worcestershire

Erected in 1540 *Once occupied by Oliver Cromwell*



THE "CROMWELL" ROOM IN THE LYGON ARMS

Coaches would come and go, there would be rumors of wars and rows 'twixt kings and parliaments. And still the old inn would cheerily creak out from the swinging sign its news of good beds and supper to all and sundry, craftily dodging the assaults of Time and getting strangely twisted and scarred in the doing of it. Then came the iron horse and away went Life with giddy inconstancy, leaving the old inn to its fate.

Left in obscurity for generations amongst the quiet roads and country towns of Old England, adversity gradually settled upon very many of these ancient hostelries. Some lost their title, others became dismembered and nearly all had to exchange the custom of the considerable traveler for the local caller in search of drink and gossip.

That very desire to hurry, which hauled away custom from the highway long ago, has in fulness of time brought it back again. The bicycle and motor car have explored the old roads and by-ways, and have found out the old inns comfortably nodding away their sleepy old age in deserted melancholy. Streams of modern visitors have brightened things up, and the foresight of many innkeepers has been equal to the occasion. Some of the most historic inns in England to-day are as delightful to stay at as they ever were, more so, perhaps, considering all things; but very many others will never rise again to even a semblance of their former greatness. As





COURTYARD, EXTERNAL STAIRS AND GALLERIES — NEW INN, GLOUCESTER

In this courtyard the earliest productions of Shakespeare were given

long as bricks, mortar and timber will stand, and as long as local authority will permit, they will remain, mere tottering relics of society and customs gone into the limbo of things done with and forgotten.

Let us search out the village of Broadway, Worcestershire, said by some — bold individuals these — to be the prettiest spot in England. We are in a country-side now which uses stone for its buildings and the gabled front of the "Lygon Arms," dating from 1540, bears witness to the exquisite color and texture which time can impart to the material. This fine old inn looks uncommonly like an ancient manor house. Its Renaissance stone doorway is a hand-some feature, and the stone mullions to the windows, although mostly restorations, are far truer to the old building than the sliding sashes, which for a time did duty when the rage for improvement cast desecrating hands on the house. Tradition has it that Oliver Cromwell slept here the night before the battle of Worcester. The apartment which contained his bed is now a sitting-room, boasting a magnificent ceiling in plaster and a fine carved stone fireplace. Full of quaint, unexpected corners, and abounding in all sorts of odd fittings which are perfectly genuine, the inn is yet one of those which can cope easily with all modern requirements. It has a rare dignity and



THE CHEQUERED FRONT OF THE "FEATHERS," LUDLOW



THE SPLENDID CARVED CHIMNEY-PIECE IN THE COFFEE-ROOM OF THE "FEATHERS"



THE "ANGEL" ON THE GREAT NORTH ROAD, LINCOLNSHIRE

Here was held the court of King John, 1213, A. D.



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THE PEACOCK INN, ROWSLEY, DERBYSHIRE

In the center of a district renowned in history and romance

grandeur as it looks across the old-world village street, grass bordered and lined with quaint cottages, and seems never to have lost its character even during the lean years. There is some good carving in the spacious hall and under expert advice, a wise choice has been exercised in the purchase of real old fire backs, grates and dogs, to harmonize with its many undeniably indigenous features.

Another West of England inn, which is still a going concern, heartily extending good cheer to travelers, is the "New Inn," Gloucester. Although very little from the street-front gives indication of interest behind, it must be pointed out that the blankness of its face is due to added plaster, not to any lack of good, sound constructional qualities, which, indeed, would soon show themselves were the covering removed. Walk into the galleried courtyard and you will see the old chestnut beams sturdily locked together, arm-in-arm, as it were, in support of the fabric. Very, very few galleried inns remain in England now, and those of them which are still able to offer accommodation to suit tastes of to-day can probably be counted on the fingers. The "New Inn" might with more truth be called the old inn, for it dates from about 1450, when one John Twynning, a monk, caused its erection for the use of pilgrims who flocked to the tomb of the murdered King Edward II, put to death in Berkeley Castle more than a hundred years before. There are upwards of forty bedrooms in this old inn of Gloucester, many of them opening out upon the galleries which run partly round the first and second floors. You may imagine, if you please, compatriots of the elder Weller giving the news of the road at the old windowed bar of the coaching era, or you may fancy more stirring times in earlier days when the Civil War brought King Charles' cavaliers swaggering into the yard, careless and impudent. The crowning of Lady Jane Grey was proclaimed in this courtyard, and also that of Queen Elizabeth. Rumor has it, too, that one William Shakespeare, whose plays were undoubtedly produced in view of the inn galleries, appeared himself in the performances.

It is to Ludlow, Shropshire, we must go for one of the finest specimens of half-timbered work in an inn to be seen in that part of the country. One of the first interesting features you notice in the ancient town as you come from the station is the delightful chequered front of the "Feathers," beaming its smiles across the street as it has done these hundreds of years. Inside it is equally charming. There is a small dining-room paneled to the cornice with oak, dark with age, and the coffee-room has many original features, among which the elaborate molded plaster ceiling is specially interesting. The coat-of-arms in the center is that of James I. Rarely, indeed, do we find a finer chimney-piece of its period than the one in dark carved oak in this room. Its curious grotesques at the sides of the arched panels, the coat-of-arms in the center, and the beautifully enriched moldings will all repay study. Here is an old room to dream in, and well might we borrow Dr. Johnson's phrase and declare that, after dinner, "a chair in it is the throne of human felicity." Up above you will find the floors slope sympathetically with the nodding gables, and a vision of the immortal Pepys will surely cross your mind as you stumble your way, candle in hand, to bed. The



THE GARDEN FRONT OF THE PEACOCK INN



A Façade of Perpendicular Gothic
The "George," Glastonbury

earliest document giving evidence of the existence of the "Feathers" is dated August 2, 1609, and this probably indicates within a few years the time of building. You should notice, by the way, the outer door as you go in. It is of stout oak, studded with hundreds of nails, and hung on the original iron hinges.

Like the "New Inn," Gloucester, the "George," Glastonbury, was originally built to accommodate pilgrims, — that is, pilgrims who were neither too poor to pay anything, nor rich enough to be hospitably entertained by the Abbot. Marvelous indeed were the tales these pilgrims heard at Glastonbury. Joseph of Aramathea, with eleven worthy companions, came in A. D. 63, so 'twas said, and founded the abbey. The cunning old monks in Edward the Sixth's time found, for the gullible, part of Moses' rod, some milk and hair of the Virgin and a thorn of the crown of thorns. And news of these wonders went about and the abbey prospered. Even our own vulgar age of advertisement pales before achievements like these. The "George" is to-day very much as it was in the fifteenth century, boasting a fine façade in late perpendicular Gothic. and retaining inside many original features. There is a room with oaken beams called the "Abbot's Room," and another in which it is said King Henry VIII slept. Highly interesting, too, is the stone bench in the cellar, called the Penitents' Seat, where you are to believe that sinners sat up to their knees in water. Another old inn, opposite the "George," is the "Red Lion," carrying the date 1659. It was formerly the porter's lodge and gateway of the Abbey.

Leaving the west of England we find several historic old inns in the Midlands. The "Peacock," Derbyshire, is situated in a most convenient spot for visiting a district renowned in history and romance, and offering a wonderful combination of natural scenery and interesting architectural remains. It stands a stone's throw from Rowsley station, on the main line of the Midland Railway, which runs from Liverpool through the heart of the High Peak to London. This beautiful old inn was formerly a manor house, and Dorothy Vernon herself, when hurrying in romantic elopement from Haddon Hall, barely two miles away, must have ridden close to the old house with her lover, Sir John Manners. Built in 1652, about sixty years after Haddon was completed, the Peacock exhibits many of the features of the great age of English Renaissance. The gray stone gables and mullioned windows are, of course, typical of the period, and the date and first owner's name are carved on the semi-circular stone tympanum over the entrance doorway. Formerly flower beds and walks extended in front of the



The Scene of the Surrender of Charles I
Southwell, Nottinghamshire

building, but the road has cut them away. Visitors, however, will still find at the rear one of the most lovely old-world gardens it is possible to see, its emerald lawns, shaded by ancient trees, sloping down to the river Derwent, which brawls and hurries its way through the valley in tumultuous haste. A cool, shady hall and quiet paneled rooms reward inspection within.



COURTYARD OF THE "SARACEN'S HEAD"

In the neighboring county, Nottinghamshire, is to be found the "Saracen's Head" at Southwell, where King Charles I sometimes stayed, the last time being on the occasion of his surrender to the Scots in 1646. The negotiations for his surrender were carried on in the coffee-room. The bedroom in which the King slept may still be inspected and indeed slept in by those who covet a new sensation. The Bishop of New Zealand in 1858 tried it, with the result that he rose in the night and lighting a candle, proceeded to write a set of verses commencing:

"I cannot rest — for on the spot where I have made my bed,
O'erwearied with the strife of State, a King hath laid his head."

Byron also wrote verse at this inn which he frequently visited. Documentary evidence exists in support of the statement that the house is quite five hundred years old.

Looking down upon the great North Road in Lincolnshire, the "Angel" at Grantham still stands as it did in the fourteenth or fifteenth century. King John held his court beneath the roof of the "Angel" in 1213, but nothing of the fabric, as it was then, now remains. Richard III signed the death warrant of the Duke of Buckingham here in the great room, now divided into three. On each side of the entrance archway are carved heads of Edward III and Queen Philippa, and a sculptured angel appears at the crown of the arch supporting a shield of arms. Surely one, Michael Solomon, who died in 1706, was a jester with a turn for irony, for a clause in his will decreed that every year a sermon should be preached in Grantham Church "strongly denouncing drunkenness," the cost of the homily to be borne out of the rental of the inn. This condition of the will is still observed.



"BARLEY MOW," CLIFTON HAMPDEN, OXFORDSHIRE
An example of heavy timber and brick construction, with thatched roof

At Clifton Hampden, Oxfordshire, is one of the oldest inns on the Thames. It rejoices in a thatched roof, and rather belies its real character by looking somewhat like a wayside alehouse. This, however, is not the case, for modern needs are provided for in an annex, and the "Barley Mow" can thus be visited in comfort. The old building is a good example of heavy timber and brick construction characteristic of many cottages in the Thames Valley.

Simplified Housekeeping

The Present Quarters of Upton Sinclair's Colony at Englewood, New Jersey

By L. R. E. Paulin

THE home colony that was started only last September at Englewood, N. J., by Mr. Upton Sinclair and others has been widely described as a Socialistic affair. More accurately, it might be called an experiment in the simplification of life. Judged by what it is doing and the methods it employs, it is an attempt to get the best out of life in the way of attractive and healthful surroundings and congenial social intercourse with the least expenditure of time, money and effort upon domestic and social machinery.

In its practical working the colony does not differ so widely, except in its coöperative basis, from many country and summer clubs as to make it noteworthy. Its special interest lies in the fact that it is grounded in economic theories at variance with those upon which the present order is based, and it attempts to make the beginning of a practical application of those beliefs to existing conditions. Being an outgrowth of convictions and theories, it has, of course, larger and more important plans and expectations toward which it is aiming to develop. Its managers consider it important to remember, in taking account of what the colony is doing, that it is merely a beginning in which they have worked out only a few of the ideas upon which it is based, and that, as it grows, they expect to incorporate others which will make it more nearly an embodiment of their theories. At present they feel that to attempt to do more than their present conditions and limitations render possible would be to court ultimate failure.

"Helicon Hall," as the colony's habitation is called, was originally a school for boys just outside the northern limits of Englewood, an attractive, well-to-do, suburban town, distant about an hour from central points in New York City. The situation is charming. It is on high ground, on the western slope of the Palisades. On the north and east a forest of oaks, maples and hickories, with an alluring tangle of undergrowth, comes up to the very doors. On the west the outlook is across wooded slopes and low rolling hills, covered with the lawns and villas of the town, and a wide green valley to the distant line of blue hills. The hall is about a mile from the center of the town, and only two or three houses, each with wide tree-grown lawns, have climbed the long slope near enough for neighborship.



The Exterior of "Helicon Hall"

The colonists acquired Helicon Hall, with nine acres of ground, near the end of last summer, and most of the families of the organization moved in at once. They took the building as it stood and have gradually adapted it to their needs. But they have made few changes other than the introduction of sanitary plumbing.

In form and interior arrangement the structure remains almost as it was when it sheltered a boys' boarding school. It is built around a rectangular court measuring some fifty by twenty-five



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THE CENTRAL CONSERVATORY

A Glass-roofed Court upon which the Rooms open. "Across it flows a tiny stream of water in which goldfish and catfish dart about in a harmony born of communistic enterprise"

feet. Most of the rooms on the first floor are wide open, with hangings drawn back, upon this court for half their height. The court reaches to the roof, where it is glassed over, and as it is warmed by the air from the rooms it makes a sort of mid-house conservatory and is green with grass and ferns, house plants and palms. Across it flows a small stream of water in which goldfish and catfish dart about in a harmony born of communistic enterprise. At the second story the court is surrounded by a gallery, upon which open the sleeping and other rooms which the individual members reserve for their private use.

The first floor, aside from the kitchen, dining-room and nursery, is devoted to social uses.

Across the building, and separated from the court only by hangings drawn well back, is a general meeting hall, wide and long. In its middle stands a four-sided fireplace whose huge, swinging basket of coals makes a glowing center for the hall and court, and is the heart of the social life of the place. A spacious stairway, with a flight on each side, rises to the second floor from this hall, and between the stairway and the front entrance, at the south end of the building, is a pipe organ. The billiard-room, music-room and dining-room all open either upon this hall or the court.

The dining-room is especially attractive. On one side it is open for its full length on the court, and on the other its ample windows overlook the western valley and hills. These social rooms are all large, and being divided mainly by curtains, when these are drawn back the rooms give a very pleasing and hospitable effect of indoor freedom. The building is heated and ventilated by fanning through the rooms air taken from the outside and passed over steam pipes.

The colony now numbers only thirty-five souls, children and adults. But, counting guests, frequently as many as fifty or sixty sit down to dinner, while the vacant bedrooms are usually filled by the friends of members. Indeed, one of the important aims of the colony seems to be to get out of life more of the pleasures of social intercourse than busy men and women usually find possible, the colonists endeavoring to accomplish this just as they are striving to achieve their economic ends, by coöperation, by elimination of unnecessary machinery and by social selection. Every evening members and their guests — and there are always guests at the Hall — meet in the social rooms for music, dancing, billiards, games, conversation. It does not matter in these gatherings whether the members hammer nails, milk cows or write novels. Each comes upon his personal merits and social qualities and contributes what he can to the pleasure of the others. On Sunday afternoons receptions are held to which the members invite their outside friends.



The Dining-Room Opens its Full Length upon the Court

The colony is organized as a stock company and its issue of stock is being taken up not only in many parts of this country, but in foreign countries as well. Among recent orders was one from France for a thousand dollars' worth of stock.

As far as possible the work is done by members of the colony. The master of the kitchen is a Hollander, who combines the qualities of being an educated man, a Socialist and a a good cook. The household manager is a woman with a *spirituelle* face and a

serene temperament who, together with her husband, is an ardent believer in all the principles upon which the colony is founded. In her position she combines the usual managerial and executive functions of a housekeeper with the duties of a sort of warder of the gates, who must judge the character of applicants for admission and contribute a weighty voice in the council which decides whether or not they will be desirable members and will be socially compatible with those who are already there. The carpenter of the establishment is a member of the colony, as is also the manager of the dairy which the colony owns and which furnishes its supply of milk and cream. Among the other residents are two professors at Columbia University, another at the Teachers' College, two well-known novelists, whose names appear constantly in the title pages of leading magazines, and a number of men and women in professional and business life.



A View in the General Meeting Hall

Showing the novel fireplace permitting a brazier of coal or wood in the center to be enjoyea from four sides of the chimney

The members of the colony who do manual or other work for it are paid according to ordinary rates. The only outside labor at present found necessary is that of two dining-room girls. They are paid the same wages they have been accustomed to receive elsewhere. But in the evening the two rosy-cheeked and gay-spirited young women are as welcome as any in the social hall, where they take part in the dancing and, with Irish jigs and Scotch hornpipes, contribute to the general pleasure. It is the intention of the colony to eliminate class lines. To this end, whenever they find it necessary to employ outside labor, they propose to hire no one who can not be admitted to the social pleasures of the community. These workers will observe the necessary hours and do their proper work, but when they are off duty there will be upon them no stigma of inferiority.

The residents at Helicon Hall are members of the stock company. The colony is strictly a coöperative concern whose members pay their several quotas of the entire expenses of the establishment. It has not yet been running long enough to make possible an accurate financial comparison with the separate family method of living. But the managers are confident, judging by the results so far, that when it is firmly established its monthly averages of cost will show a very considerable reduction in the expenses of individual members. Its founder has expressed the belief that he and his family will be able to live for one-third of what it cost them to maintain their separate home.

In the early spring a number of cottages will be built to accommodate those who are to join the community at the close of the winter. These cottages, for which plans have already been approved, will contain only sleeping and living-rooms. No provision will be made in them for the ordinary domestic activities. All these will be carried on in the main building for the present, and some time in the future it is planned that there shall be a structure devoted solely to these necessities. So, in the fullness of time and success, the colonists expect to have a children's building, which will be used only for day and night nurseries and kindergarten rooms. Parents

will be free to leave their children there all the time, or as much of the time as they like, either day or night. At present the nursery, under the supervision of one of the women members of the colony, is in a large room on the ground floor.

Although Helicon Hall calls itself only a residential colony it already maintains its own dairy and poultry yard, in order to insure a pure milk supply, fresh eggs and healthful poultry. In the spring it will start a vegetable garden and endeavor to provide as far as possible for its kitchen requirements. There will also be a model garden for the children.

The working plan of this home colony appears to be a blend of Socialistic theory and individual temperament. It argues well for the common sense of the founders and for their ultimate success that they have fully recognized the importance of that individualistic sentiment with which the ordinary American is richly endowed. Individual freedom is as complete as it is in the usual home of well-bred people. Indeed, there is even more temperamental elbow-room than some well-meaning persons are able to find under the lares and penates they have themselves set up. Each member may enjoy as much as he likes of the social privileges, make such friends as he may choose and find congenial among his fellow members, or retire into the privacy of his own rooms as much of the time as he prefers.

It must be evident that the most delicate problem with which the managers of the colony have to deal is that of the selection of new members. The house will accommodate about fifty people. There have been enough applications for membership to fill it several times over. But admission is made to depend upon the social compatibility of the people who are thus thrown so closely together. Therefore the colonists have gone warily. So far they have been successful in keeping the membership entirely sympathetic and harmonious. The faces of the men and women one meets in the house are satisfied and happy. Said the house manager: "We feel that we have been so far entirely successful, and we are so pleased with ourselves that everything is going so well, and we find life so much happier than we did under the old methods, that we go about with broad smiles on our faces all the time."

Sunday School in the Roman Colosseum. — The Fifth World's Sunday School Convention will take place in Rome in May, beginning on the 20th. One of the vesper services will be held in the Colosseum, where in the early days of the Christian faith, many martyrs perished. The representatives of 262,000 Sunday Schools will convene in the ancient structure, and they will be transported into it by modern electric trolley cars.



Mr. Chauncey Olcott and His Wife in their Garden at Saratoga, N. Y.

INEXPENSIVE HOUSES

The Third of a Series in which it will be shown that the Ingenuity of a Skillful Designer produces Comfort and Convenience while saving Dollars

An $8,400 House for the Country

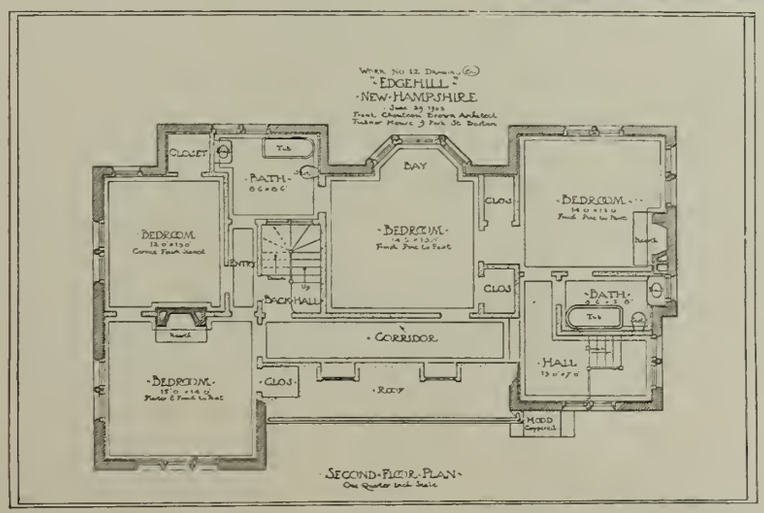
FRANK CHOUTEAU BROWN, ARCHITECT

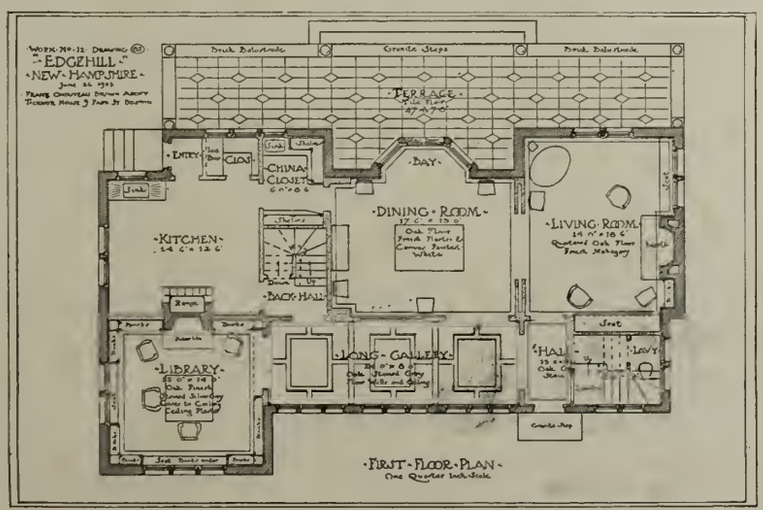
THE revival of simplicity that evidenced itself in the Colonial style of houses has performed its purpose. Those dwellings may go out of fashion, but they will always remain in good taste. Yet already symptoms are manifest that the coming type of dwelling is to be compounded of different elements than those to which we have so long been accustomed. The fad for the so-called "Mission" furniture — itself even simpler than the simplest Colonial shapes — is but one evidence of the change of the current. Actually these furniture types are not in any way related to the California missions of this country, a supposition perhaps fostered and strengthened by their name, but they are based upon some of the modern English furniture designs, themselves some of the first products of this revival.



THE WEST FRONT

Where a paved terrace commands the view





THE FIRST AND SECOND FLOOR PLANS

In houses, this movement results in more privacy within the home; the ceilings are lower, the rooms cosier, the windows smaller and more criss-crossed by wooden muntins — all tending to give a sense of being enclosed or secluded that is equally comfortable during bleak stretches of winter or the scorching days of summer. Instead of straight roof lines, heavy cornices and big window openings, the dwelling presents to the passer-by a much more broken and picturesque grouping of gables, dormers, sloping roof and irregularly windowed walls. The house is set closer to the ground, its roof lines slope off into the shrubbery at every corner and the dwelling becomes more a part of the



THE HOUSE FROM THE HIGHWAY

earth contours and the foliage sky line.

Unlike the two preceding designs of our series the exterior of the house illustrated was voluntarily restricted to the use of a single inexpensive and durable material, — brick. By its smallnes of scale, but exact suitability, it increases the apparent size of the dwelling ; while at the same time it enables it to conform and become the more readily and quickly an accepted part of the surroundings in which the house is placed. The plan contains in one particular an English suggestion that finds more supporters in this country than many people would consider probable. This is the long gallery or passageway that runs from the front door along the eastern side of the house, to the library, with the intention of secluding the latter room and at the same time distributing throughout the first floor the cheer and warmth obtainable only from the early morning sunlight.

This long gallery is finished entirely in oak stained a restful ash gray. The walls from floor to cornice are paneled in rectangular panels with no moldings to destroy their extreme simplicity. The flat arched ceiling is also of oak, and the library



THE DINING-ROOM

With glass door at the left opening upon the terrace

door, with its richly colored hangings at one end and oaken staircase with turned balusters and square paneled posts at the other, furnish the entire adornment of this, the most distinctive feature of the house plan. The floor is of oak, of the same tone as the walls, and the length of the gallery is at once emphasized and broken by the groups of mullioned casement windows and the wide opening to the dining-room.



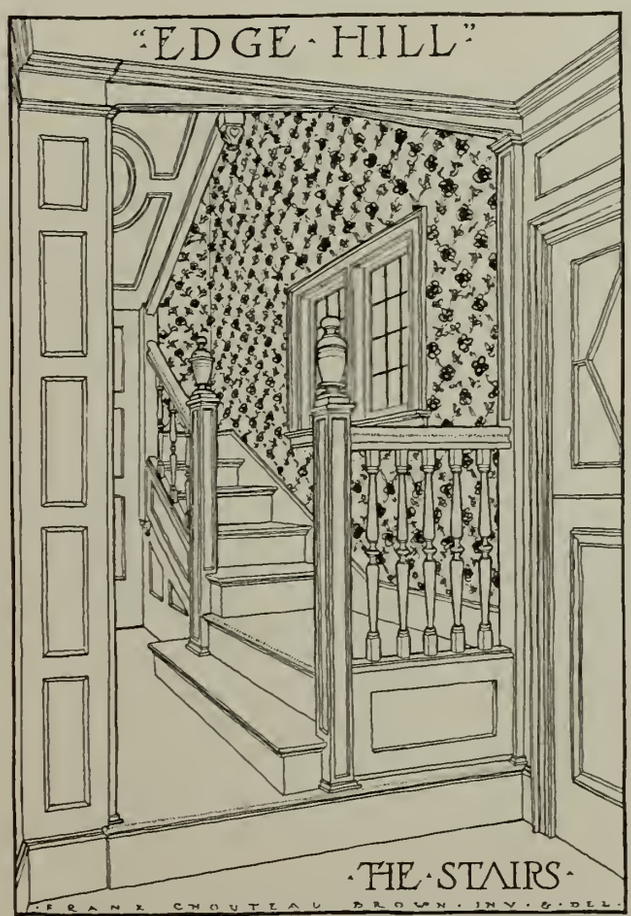
THE LIBRARY

Where the books form the wall surfaces

The library is walled from floor to ceiling with book cases, not projected into the room, but so arranged that the backs of the books form the apparent boundary walls of the room

itself. Groups of window openings on two sides and a fireplace on the third break up the walls, while the ceiling is treated in a repeating plaster ornament that curves downward as it finishes along the book-cased walls.

The dining-room, placed between the long gallery and the opposite terrace, has a bay opening directly out upon the latter to the west by a large central glazed door. The room contains no fireplace — though the large and imposing mantelpiece in the living-room may be seen through the wide doorway. The walls are paneled in plaster, which is tinted in two tones of gray. The living-room, is finished in sycamore, stained mahogany, and contains a large mahogany chimney-piece. The windows to the west open over the terrace, and the other side of the room has some casement windows set over seats recessed in the wall. On



THE STAIRWAY HALL
Is raised one step above the adjoining Hall and the Long Gallery



THE GALLERY WITH HIGH-UP CASEMENTS

the highway side of this room is the door from the front hall and the staircase that runs to the second story. The service stairs are placed between the kitchen and the dining-room, as is also the pantry, thus avoiding the unnecessarily long distance between these two rooms.

The four bedrooms and two baths on the second story are arranged so that several different groupings of rooms and bath *en suite* may be easily obtained if desirable or necessary. All the bedrooms, too, obtain their share of both view and sunshine.

The cost of the house was figured three years ago at $8,400. The estimate was for building in a somewhat isolated part of New Hampshire, but where brickyards were sufficiently convenient and accessible to perhaps more than offset the extra bother and expense of remoteness.

An Appreciation of Old Mahogany

III. Inherited Furniture

By Ellen Cady Eaton

WE all know the woman who would not own a stick of old furniture unless it came from her ancestors, and I think most of us have been wicked enough to wonder if her opportunities in this direction have been very extensive. The woman has yet to be discovered who would not own diamonds unless they came to her by inheritance, and it is quite as unreasonable to deny ourselves the possession of beautiful furniture simply because some one in the past was not wise or thoughtful enough to provide for our need.

It is possible that some kinds of "ancestor worship" do take as violent a form as this, but it is to be hoped they are not very prevalent. Doubtless, in cases where ancestors are well and favorably known to one, furniture inherited from them is enhanced in value if the furniture has, of itself, any rightful claims to appreciation, but no amount of noble ancestry should even reconcile us to some kinds of furniture. Few, too, are fortunate enough to have possessed ancestors with the proper amount of foresight, and in many cases, where beautiful old furniture was possessed in abundance, it was carelessly passed along to the washerwoman or exchanged for modern pieces before the owners became aware that it had any value.

It must be remembered, also, that few families were blessed with more than two grandmothers (it is proper, for some reason, to inherit furniture from grandmothers instead of grandfathers), and in the days before "race suicide" became at all popular, even as a topic of conversation, large families were the rule rather than the exception. A little mental arithmetic will soon make plain the fact that in families in which there are a great many children, the furniture of one grandmother, or even two, with all the great-aunts and cousins besides, will be far too limited to meet the need if all are fortunate enough to care for the old. Think, too, of having even your dearest relative possess the sideboard which, by every known law, should have remained with your table; or of receiving only two chairs out of a whole dozen, when you desperately need the dozen; or of inheriting the sofa, which is far too big for your house, when all your affections are fixed on the clock.

There may be a woman somewhere who was an only child and only grandchild as well, whose grandparents purchased just the right kind of furniture in their day and treasured it all for her. Let us hope there is such a woman. She certainly believes in inheriting rather than acquiring furniture. But to most of us the ancestor phase of the old furniture question does not appeal very strongly or practically, and we may, for the most part, well content ourselves with furniture which belonged to the ancestors of others, and consider ourselves fortunate if we possess a few well-authenticated heirlooms with which to grace our collection. A few such pieces are reproduced here.



The Table
That had reposed in a pantry

The table, for many years before it came to the writer, reposed in the sitting-room pantry of a New England house, for be it known that in good old New England housewives are not limited to a kitchen pantry, but have various additions and annexes which can be called into use as occasion demands. What connection a card table could have with a pantry of any kind would be hard to imagine, and I am forced to believe that that was the only available place where the table could be put out of sight, for this graceful and beautiful table was not considered an orna-

ment, and was kept solely, I think, out of respect to its original owner. It was the property of a great-aunt, as was also the light-stand, but had passed out of her hands many years before it came to mine.

The light-stand was not so well treated even as the table, for it had been relegated to the "back chamber," where no one would ever have the opportunity to see it. It, no doubt, in its day, had its proper place at the head of a four-poster and supported a candlestick which furnished dim light by means of a tallow dip, and I have sincere cause to regret that the four-poster ever became separated from it; but as it is, some one else's great-aunt or great-grandmother furnished the bed which is now its companion; that is, the bed which now accompanies it came to me from somebody's ancestor by way of an antique shop.

The old bureau given in the illustration was kept in the "dark room" of the house — not a photographer's dark room, but the kind that is sometimes found in old New England houses. These rooms have always been exceedingly mystifying to me. They seem about ten times darker and closer than any closet, and yet they almost always contain beds, and that, too, when the house has several "spare" bedrooms besides. It would be interesting to find one of the original architects and learn the real purpose of these rooms, whether they were intended for closets or bedrooms or only a cross between the two; or whether, having that amount of space left over, they simply walled it in, and left its use to the discretion of the owner. I fear, however, that it is much too late for this, and that such a search should have been instituted at least fifty years ago if it were to yield any satisfactory result.



THE LIGHT-STAND
Which had been relegated to a back chamber



THE OLD BUREAU AND MIRROR
With finely marked veneering

The dark room which held this bureau was also furnished with a bed. I never heard of its being used, but as the bedstead was not sufficiently attractive to be of interest to the collector, I have no doubt it stands there still. The bureau, which has the original wooden knobs, is of somewhat heavier style than the other two pieces and does not possess the grace of either. It was, doubtless, purchased at a different time and place. It has handsomely marked veneering across the front and is roomy and convenient. The mirror which hangs above it has one of the old veneered frames and has stood the test of years without cracking.

How We Made Our Sun-Dial

By Arthur Hugh Jenkins

IT was from Mrs. Earle's charming volume on roses and sun-dials that we first guessed what it was that was lacking on our lawn. Given a big stone house, faintly Tudor, a vista of lawn closed by a screen of lilac and hydrangea and privet, and a taste for the things of yesterday, it was, perhaps, surprising that we should not sooner have hit upon it.



The Face of the Dial

It shows marks, here and there, of the amateur's hand. The Latin motto would have been better in Roman capital letters.

At all events, it was now obvious that we must have a sun-dial; and as an elder brother claimed the only ancestral dial the family could boast, it was equally obvious that the instrument must be bought or made.

The former alternative was soon dismissed. "Buy one of those cast-iron, ready-made, bargain-counter dials?" said my brother, scornfully. "Not while I own a pen-knife and a shingle!"

Our next decision was that, as far as possible, our dial should be different from any with which we were acquainted — "a thing yet unattempted, ways as yet untrod."

To carry through our plans, we had one or two special advantages which aided us materially. My brother was a skilled craftsman with hands and tools, both by taste and education, and between us we had some small attainments in design. We had at our service, too, a shop full of metal-working machinery, which later proved invaluable.

Our dial was to be marble, and a monument maker supplied us with a slab, smoothed on one side, squared and beveled. The engraving of the hours was the most difficult, though not the most tedious, of our work. A skilled mechanic in the machine shop made us our tools — steel points mounted in brass blocks, so that the cut might be of even depth; one double tool, for cutting the twin circles of the dial; and three plain gravers of varying widths.

We carried our dial far enough beyond a semi-circle to give us the marks of five o'clock in the morning and seven in the evening. As my brother said, while there was no one in our family who was at all likely to consult it at the earlier hour, still it would be better for the dial not to have to wait around until after breakfast, before beginning work for the day.

Our motto was "*Post Nubila, Phœbus*," chosen for its cheerful optimism, its truth, and, more particularly, because we had never heard of its being used elsewhere for this purpose. Its cutting called for our most delicate and cautious work, and was completed at one afternoon's sitting.



The Bronze Gnomon

Read from either side it shows the letter A, which stands for "Avalon," the name of our house

"A tough proposition," literally, was the bronze gnomon. We had to have the piece cast by a bronze founder, because we could not find quarter-inch sheets in the market. The design was cut out in paper, pasted to the metal, and outlined by the machine drill, in rows of tiny holes. A file was then used to com-

plete the cutting of the design and to smooth and true it. Finally a hot bath of acid removed the tool marks and gave a weathered finish to the beautiful metal. But it was a hard piece of work. We had always known that bronze was tough, but it took a day's work and several worn-out files to give us our present comprehensive grasp of the fact. I am confident that the military success of Rome was directly due to the bronze swords of her legionaries.

Two lugs on the lower edge of the gnomon were now passed through oblong slits cut in the marble dial, their ends split lengthwise and the sides forced apart and melted lead poured around them, holding the gnomon firmly.



THE SUN-DIAL STANDS AGAINST A BACKGROUND OF HYDRANGEAS

The vine is a Japanese honeysuckle, a quick grower and a graceful contrast to the formal lines of the shaft

This completed the greater part of our work. For the pedestal we designed a simple column, with somewhat too pronounced fluting, and had it executed in wood by a local planing mill. The best to be said of it is that it answers until we can replace it with some more durable material.

After giving it three coats of paint, it was ready to be set. The foundation was a solid block of concrete, two feet square, and nearly three feet to the bottom. On this we laid a layer of cement, and on this, while still soft, we set the pedestal one starry evening, aiming the gnomon carefully at Polaris, and adjusting the dial with a level.

We had set two stout bolts half-way into the base of the pedestal, and when the cement hardened around these the whole structure was held like a vise. It has since had two encounters with the horse lawn-mower, and both times has come off with flying colors.

Not all these results were achieved without experiments and failures. At our first scratches on the marble dial the stone splintered and chipped, and it was some time before we discovered that water was needed to make it cut smooth and clean. Again, our idea was to have the pedestal rest on a square of flagstone, and it was only after several days of drilling and chipping that we abandoned it in favor of the less refractory cement.

The chronometric correctness of the dial and gnomon gave us little trouble. For the latter, it was only necessary to remember that its angle is precisely the same as our latitude north of the equator, which happened to be almost exactly forty degrees. A very excellent little hand-book on sun-dials (the name of which I do not now recollect), gave us the formula for the dial. We could have waited until the Equinox to mark the actual position of the shadow for each hour all day, but as it was then January, we preferred the quicker method.

We have found the dial very accurate, although (like all simple dials), it varies from standard time as much as fifteen minutes in June and December.

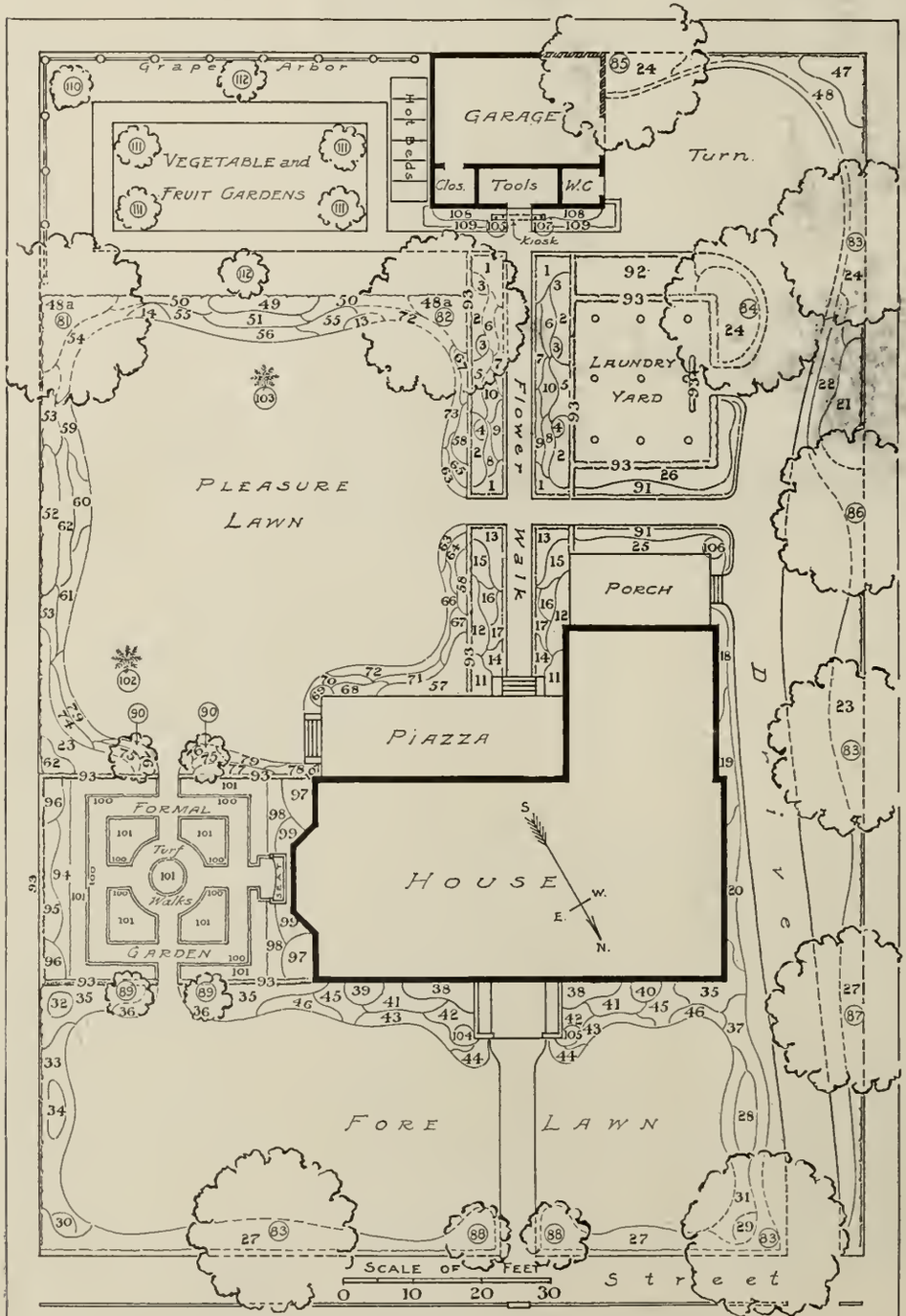
How to Plant a Suburban Lot

A Landscape Scheme costing from $500 to $750. The Third of a Series of Articles containing Professional Garden Makers' Practical Advice to Amateurs

By J. Woodward Manning, Proprietor of the Reading, Mass., Nurseries

[*Note.— The Advice given in this article applies to the territory comprised by Eastern New England*]

IN studying the planting design of a small estate, the essential requirements of convenience, simplicity and economy of maintenance must have even greater weight than may be necessary in the case of larger properties. These requirements have been given special attention in this case. Accessibility is provided to all parts of the grounds without making the walks too obtrusive in size or unnecessary in number and length. The necessary conveniences of laundry yards and ample turning space for the automobile have been provided for.



PLANTING PLAN for a SUBURBAN HOME LOT, 120 by 170 Feet
by J WOODWARD MANNING, Proprietor of THE READING NURSERIES
READING, MASSACHUSETTS

Simplicity has been attained by a careful provision of unbroken lawn stretches with graceful lines of beds. Plants have been used in moderate number but with sufficient of a kind to give a massed, rather than spotty, effect. The undulating outline of the beds serves very materially to give an impression of much greater extent of ground than could possibly have been gained by beds with straight lines which at once define the limits of the property to the eye. Care has been taken to avoid the spotty interruption of the lawn areas, the bane of much planting design. Trees have been used in moderation that they may have room for individual development and not eventually exclude or injure the other planting by too dense shade or exhaustion of the soil from overabundant tree roots. These trees, too, have been confined mainly to the northern portions of the lot, except in the case of

the south lawn, where shade is needed. All the planting except that within the Formal Garden is done with hardy material, permanent in effect, thereby saving constant renewal and change unsatisfactory in results.

From an economical standpoint, after the first cost of preparation of soil, purchase of material and its proper planting, the element of future cost can but be a very small amount and confined to such purchases as may be annually necessary for the replenishment of the Formal and Vegetable Gardens and the care of the lawn. Numerous places that have come under my observation, where similar planting has been carried out, have been satisfactorily cared for on the basis of one day's labor a week of a competent caretaker during the summer months, thus quite eliminating the constant need of a salaried gardener.

In this design the Fore Lawn is made an attractive feature of the grounds. It is an area of quiet lawn framed in with low plantings free from stiff formalities and designed with a view to creating a harmonious blending of foliage, flower and winter fruiting effect. Advantage, too, has been taken of the northern exposure of the house front to plant freely on both sides of the front entrance with rhododendrons and kindred plants which always do best when protected from the sun. The entrance to the Formal Garden from the Fore Lawn is made interesting with the formal Bunge's Catalpa and hints to the passer-by a charming feature of the grounds which rightly belongs to the occupants of the house.

The Formal Garden is placed as an outdoor apartment of the house, and is designed to give equal pleasure, winter or summer, with its simple outlines and the fancy, hardy evergreens which form the backgrounds. The seat provides a closer acquaintance, with seclusion from the street, and the formal beds are designed to be filled from season to season with such indispensable old garden favorites as geraniums, salvias, pansies, heliotrope and early flowering Dutch bulbs. The use of the evergreens gives a peculiar interest throughout the year.

The Pleasure Lawn is ample in extent, with all the seclusion that may be desired. A hint of it may be given the passer-by by a glimpse through the entrances to the Formal Garden, if desired, or may be shut off entirely by planting the central bed with cannas or similar high plants. This pleasure lawn is completely surrounded with a mixed shrub and hardy flower border, that an ample supply of flowers may be provided for every day of the summer, beginning as early as April 15, and continuing until hard frost; ample masses of a kind are used to provide liberal amounts of flowers for both house and garden ornamentation. From the Piazza every part of the borders are in view and yet

KEY TO PLANTING PLAN.

Numbers within small circles indicate one tree to occupy the position indicated. Other numbers within irregular areas refer to the kind of plants of which a sufficient quantity is to be used to fill the space indicated.

Key	Name	Color	Season	Planting Distance
1	Pæonies in variety	All colors	Early summer	2 ft.
2	Larkspurs	White or blue	July	18 in.
3	Cosmos	white or pink	Sept.	18 "
4	False Chamomile	Lavender	Aug., Sept.	2 ft.
5	Phlox Lothair	Scarlet	Aug., Sept.	2 "
6	Great Dalmatian Iris	Lavender	June	18 in.
7	Orris-root	White	May	12 "
8	Oriental poppies	Scarlet	April, May	18 "
9	Globe-flower	Yellow	April to Sept.	18 "
10	Montbrettias in variety	Yell. and Scar.	Aug. to Sept	6 "
11	Goat's beard spiræa	White	June, July	24 "
12	Hardy Chrysanthemums	All colors	Sept. to frost	18 "
13	Yellow Day-lily	Yellow	June	18 "
14	White Day-lily	White	Aug.	18 "
15	Flame-flower	Orange	Aug. to frost	18 "
16	Windflower	White or red	Aug. to frost	18 "
17	Carpathian Harebell	Blue	All summer	18 "
18	Hemerocallis Dumortierii	Orange	May, June	18 "
19	Cinnamon Fern			18 "
20	Frost Fern			12 "
21	Fortune's Golden-bell	Yellow	April	4 ft.
22	Weeping Golden Bell			3 "
23	Van Houtte's Spiræa	White	May	3 "
24	Five-leaved Aralia			4 "
25	Hybrid perpetual Roses	All colors	All summer	2 "
26	Moss Roses in variety	All colors	All summer	3 "
27	Japanese Barberry	Yellow	May	2 "
28	Single white Althea		Aug., Sept.	4 "
29	Japanese Snowball	White	June	4 "
30	High-bush Cranberry	White	June	4 "
31	Snowflower	White	May, June	2 "
32	Bunge's Spindle Tree			10 "
33	Stephens' Spiræa	White	July	3 "
34	Lemoin's Deutsia	White	June	3 "
35	Great Bay (Rhodo. max.)	Pink and white	July to Sept.	3–4 "
36	Garland-flower	Pink	May to Aug.	15 in.
37	Coral-berry			3 ft.
38	Rhododendron hybrid	Pink	June, July	3 "
39	" "	Crimson	June, July	3 "
40	" "	Dark crimson	June, July	3 "
41	" "	Rose	June, July	3 "
42	" "	Rosy lilac	June, July	3 "
43	Andromeda floribunda	White	Nov. to June	30 in.
44	Scotch Heather	Pink	July, Aug.	15 "
45	Mountain Laurel	Pink and white	July	3 ft.
46	Azalea Hinodigera	Red	June	3 "
47	White Lilac	White	June	4 "

Key	Name	Color	Season	Planting Distance
48	Rouen Lilac	Purple	June	3 "
48a	Red Ozier	White	June	5 "
49	Mock Orange	White	June	5 "
50	Ramanas Rose	Red	All summer	3 "
51	White Ramanas Rose	White	All summer	3 "
52	Cut leaved Stag-horn Sumac			5 "
53	Arrow-wood	White	June	4 "
54	Phlox, Miss Lingard	White	June, Aug.	18 in.
55	Blanket-flower	Yel. & Maroon	All summer	18 "
56	Ragged Robin	Dark pink	July	12 "
57	Marsh Rose-mallow	Pink or white	July to Sept.	
58	London Pride	Scarlet	Mid-summer	18 "
59	Hybrid Aster Esme.	White	Sept.	18 "
60	Mountain Knapweed	Purple or	All summer	18 "
61	Japanese Speedwell	Blue	Aug., Sept.	24 "
62	Tall Coreopsis	Yellow	July, Aug.	18 "
63	Purple Plantain Lily	Blue	July, Aug.	18 "
64	Great Harebell	Blue	July, Aug.	18 "
65	Leopard Lily	Orange and blk.	Aug.	18 "
66	Creeping Jacob's Ladder	Blue	April	12 "
67	Bee Larkspur	Blue and white	July	18 "
68	Bee balm	Scarlet	All summer	18 "
69	Lespedeza Sieboldii	Purple	Sept.	3 ft.
70	Seal flower	Pink and white	April	2 "
71	Japanese Astilbe	White	July	18 in.
72	Plumy Bleeding-heart	Pink	All summer	18 "
73	Showy Stone-crop	Pink	Aug., Sept.	18 "
74	Japanese Iris	All colors	July	2 ft.
75	Lemon Day-Lily	Lemon	July	18 in.
76	Crested Iris	Lavender	April	12 "
77	Iris Madam Chereau	White & laven.	June	15 "
78	Double Tawny Day-lily	Flesh	July	18 "
79	English Primroses in variety	All colors	May, June	12 "
81	Yellow-wood			
82	Pin Oak			
83	Rock Maple			
84	Weir's Cut Leaved Maple			
85	Norway Maple			
86	Horsechestnut			
87	Schwerdler's Purple leaved Norway Maple			
88	Bolleana Poplar			
89	Bunge's Catalpa			
90	Paul's Double Scarlet Thorn			
91	Dwarf Roses in variety			18 in.
92	Hybrid Tea Roses in variety			24 "
93	Amoor River Privet Hedge			18 "
94	Euonymus radicans ground cover with Silvery Japanese Cypress in center			
95	Azalea amœna with Two Golden Japanese Cypress			
96	Andromeda Japonica with Douglass Pyramidal Arbor Vitæ			
97	Taxus Canadensis with one each of Chinese Juniper and Siberian Arbor Vitæ			
98	Ground cover of Juniperus Prostrata in both golden and green orms			
99	One each of Golden Arbor Vitæ and Pyramidal Arbor Vitæ with ground cover of Vinca minor			
100	Dwarf Box used as an edging to beds			
101	Tender plants used in varied combination from year to year			
102	Colorado Blue Spruce			
103	Colorado Silver Fir			
104	Dutchman's Pipe			
105	Clematis paniculata	White	Sept.	
106	Dawson Rambler Rose	Pink	June	
107	Chinese Wistaria	Lavender	May	
108	Hollyhocks in variety	All colors	July	2 ft.
109	Japanese Windflower	White or pink	Aug.	2 "
110	Peach Tree			
111	Dwarf Apples			
112	Pear Trees			

adjoining objectionable features are well screened.

The Flower Walk gives the effect of greater depth of the property than actually exists, and may be emphasized by the Kiosk at the end and opposite the entrance to the Tool House, this Kiosk forming a fine support for not over two vines and at the same time screening the roof of the Garage. Flowers are massed on both sides of the walk to complete a most pleasurable feature of the estate.

No separate Rose Garden is provided, because it is generally a disappointing feature. Roses possess no general beauty of habit and foliage, but are highly specialized flower producers and must bend their energies exclusively in this direction. Such provision as has been made should be all sufficient to give an abundance of cut blooms.

The Vegetable and Fruit Gardens will be found ample in size. Too generally they are larger than necessary and become unsightly from neglect and misuse. By the practice of intensive gardening therein all ordinary needs of a single family may be supplied.

The Avenue is placed with curved lines to screen the turn at the Garage and to hide the actual depths of the lot. The various widths of the lawn and the graceful lines of the shrub and screen plantations all tend to give an interest to the grounds.

To supply the material and execute this design in plants for creating a reasonably immediate effect would cost under ordinary conditions approximately $750, provided the grading is completed and the walks and drives built. Where it be desirable to effect a saving by carrying out the design in smaller material and of less expensive varieties the cost could be reduced to approximately $500. To effect much saving below this figure it would be necessary to omit some features of the design for future execution.



Pot Marigolds. The Calendula or pot marigold seems to have been more largely grown in the old-fashioned gardens than it is at present. It is especially valuable for lighting up the borders of the garden with rich tones of yellow and orange. The leaves and stems are hairy, and the flower-stalks usually rather stout. This is believed to be the " Mary Gold " frequently referred to by Shakespeare, and the young flower-heads were formerly used for flavoring soups. The easiest way to grow Calendulas is to sow the seed where the flowers are wanted, thinning the plants to eight or ten inches apart. The blossoms appear rather early, and if they are kept picked the plants will continue to blossom until autumn.

Sunflowers. There are numerous varieties of annual sunflowers which are especially desirable for planting in corners of the home grounds, where a brilliant display of good-sized flowers will prove attractive. The seeds are large and germinate quickly if planted out-of-doors soon after the ground is workable. There are various dwarf forms of sunflowers which are, in a way, more beautiful than the familiar large ones. Some of these are double yellow while others are double white, and some very attractive single forms are now available.

Barren Pear Trees. I was recently planting on my summer farm in New Hampshire a lot of pear trees of various varieties, when a neighbor came along and said that pears did not do well in that region so that probably I would have only my labor for my pains. I asked him why he thought so and he replied that he had a single pear tree on his home grounds that blossomed every year but only produced a crop of fruit once in five or six years. When it did so produce the fruit was excellent.

This is a fair illustration of the conclusions drawn in many rural regions in matters concerning fruit culture. The trouble doubtless was that his pear tree was of a variety which requires the pollen of another species for the fertilization of the blossoms, and the reason he occasionally got a crop of fruit was probably that some years, when the weather conditions were very favorable for the bees to work upon the blossoms, the blossoms upon his tree were pollenized by bees bringing pollen from trees a considerable distance away It is nearly always wiser in planting pears, plums and other fruits to mix different varieties together, getting, so far as possible, different sets, which blossom at the same time. One thus obviates one of the commonest causes of barrenness.

Vines for Screens and Out-Buildings. Aristocratic as the roses are, with centuries of garden-training behind them, their love for a rich diet leads them to enjoy the most unaristocratic situations. Anyone desiring to screen a compost heap or a barnyard fence will find roses valuable allies ; in such a situation they will flourish like the wicked and the green bay tree. In fact, at the rose-embowered cottage, of which the pastoral poets were fond of singing, the roses may well have played a notable part in its sanitation — that is, if the dwellers had the habit, which obtains to-day in some rural districts, of throwing the dish-water outside the kitchen door where the roses saved it from going into the well. Professor Frothingham, at Princeton, has, in a corner of his garden, a compost heap which, viewed from the house, is a veritable *objet d'art* : it is screened by rough posts, closely set, and these are completely covered by wistaria. To have grape-vines grow over barns and out-buildings is easily possible, and they are not necessarily the more useful for being ugly, but are, on the contrary, very decorative. The present writer knows of a chicken yard completely screened by clematis and Virginia creeper, of a kitchen garden fence of blackberry vines with an occasional clematis. In the same garden there is a " bean walk," and the beans are none the worse for doing a decorative duty than if they had but climbed their usual isolated poles.

From Our Office Window

BOSTON has long been preëminent among American cities for her magnificent system of outlying parks. It is now sought to improve the center of the city. Proposals put forth in pamphlet form by a committee of architects comprise the following: Widening and continuation of present streets; the creation of new ones; two outer belt boulevards; the filling in of a comparatively useless body of water and the transference to land thus formed of a railroad storage yard which now hinders the growth of the city in another direction; the building of an extensive system of docks; the creation of an island for public buildings in the Charles River.

By such means it is proposed to utilize dormant sections of the city and retain within the limits of Boston proper a population which hitherto has earned its livelihood there and dwelt and paid taxes in the suburban towns.

No less important an end to be gained is a much-needed improvement in the avenues of communication. In the older part of the city the thoroughfares are absolutely inadequate to the needs of the traffic thronging them during the day. This condition is typical, perhaps always will be typical, of Boston. Its irregular and dense street-plan, its devious shore-lines, its historic landmarks and many political sub-divisions are the cause of much of its interest. Boston can therefore never be a monumental city and remain Boston. As well attempt to Haussmannize Florence. But there comes a time when picturesqueness and historic association must give way to daily convenience; and if the various improvement schemes of the Boston architects seem sporadic and unrelated, as they do, it is because the utmost of Boston's own picturesqueness must be preserved. Several of the projects now set forth are not those of beauty alone, but of necessity, and we should like to see them meet a better fate than that of mere consideration, trivial alteration and interminable discussion. We should like to see them realized.

IS a public park a beautiful place to be merely looked at, or is it a place to be used? This question has been answered by several American cities in whose parks public golf courses have been laid out. The popularity of the game is shown by reports of last year, which park superintendents call the "Red letter season of golf." Chicago leads in the number of persons using the links. The daily average at Jackson Park alone in warm weather was six hundred players, and 54,500 permits were issued during the season. In the same length of time New York issued 5,000 permits for players in Van Courtland Park in the Bronx. In nearly all city parks playing of lawn tennis, base ball, foot ball, cricket, and croquet, is permitted; but it is especially fitting that the public park provide a course for golf, for that is a game none can enjoy otherwise without belonging to a club. The public park can be put to no better use than to provide facilities for the people's pastimes.

A VERITABLE museum of beautiful objects is the Arts and Crafts Exhibition in Copley Hall, Boston. A collection of nearly two thousand objects, which have been produced under the direct domination of eye and touch of hand, gives proof of the increasing number of persons who are determined to win emancipation from machine production; that there are those who regard beauty an essential to an object of use; that good design and thorough workmanship combined are alone productive of true beauty. Practical objects of every-day use, under the heads of basketry, pottery, weaving, carving, metal-work and jewelry, wrought leather, carving, book-binding and illustration are exhibited. Amateurism in these is less apparent than formerly. The dignity of design and excellence of workmanship displayed win admiration even from the most indifferent, and the visitor feels a personal share in the handicraft, for it is not so much forbidden fruit, but can be possessed by purses of varying capacities.



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Water Cress without Water.

It is not very generally known that water cress can be perfectly well grown in an ordinary garden without the aid of running water. A correspondent says that he has grown it in this way for the past fourteen years. The following suggestions are given:

Experiment with a small patch of land, say about one yard square. If the soil is rich it should be thinned out considerably with sand. The cress should be sown about the 15th of April, and should be watered twice a day, in the morning and at night. When the buds begin to come they should be removed. That is all that need be done. It is true that the flavor of this home-grown cress is not that of the wild variety, but it is very good, for all that.

China forbids Opium

China grows 30,000 tons of opium every year and India exports one-tenth of this amount to the Celestial Empire. An imperial edict recently promulgated in China forbidding the use of opium will allow the Chinese giant to free himself from his opiate and stagger to his feet. The decree is aimed at a habit, but incidentally it will destroy an industry. As the prohibition will not go into force for ten years, however, native growers of the poppy will have time to select a new crop and to skill themselves in raising it.

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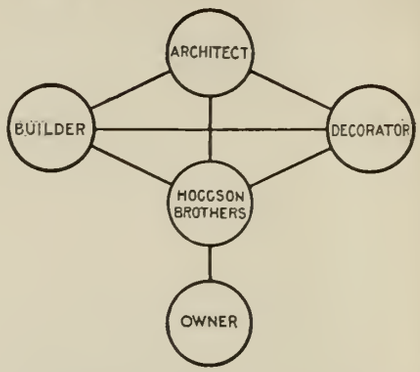
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Unquestionably, however, outside support and encouragement from English and American tourists will be of great assistance to the reform campaign of the natives. The visitor has a strong interest in preserving the natural beauties of a country so delightful to visit. His opinion, if freely and publicly expressed, will have much weight, even with the commercialized landowner in Switzerland, whose chief source of income he frequently represents.

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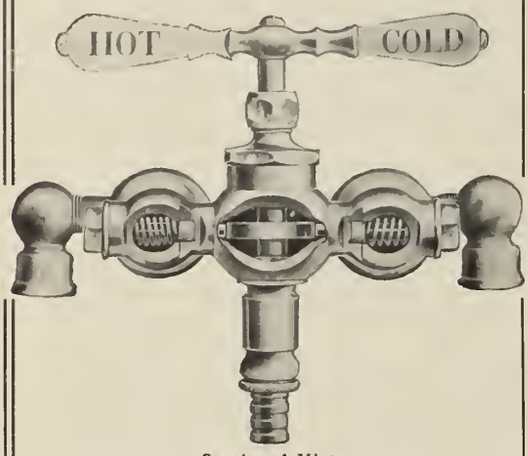
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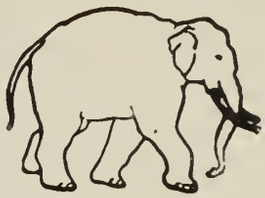
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It has many times happened that the owner of a house, deserted by the builder, who has fled to avoid financial entanglements, has found himself obliged to pay a number of mechanic's liens of whose existence he had previously known nothing. Had the owner carefully considered his original contract with the builder he might easily have avoided the annoyance and the expense which must, of necessity, be added to the cost of the house.

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We will pay $1.00 each for 15 copies of Vol. I, No. 2.
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We require these copies to complete the files of Public Libraries, whose subscriptions came too late to secure complete sets.

New Books.

WHETHER or not one is able to afford the luxury of a chauffeur it is advisable for one to know as much as is possible about the construction and operation of one's automobile. Practical experience is valuable, but one may learn much from study, if the proper literature is chosen.

One of the best of the recent publications is *Self-Propelled Vehicles*,* a practical treatise on all forms of automobiles, by James E. Homans, A. M. This popular book fills the requirements of the owner, operator and repairer, which positions the owner may at various times be very likely called upon to fill. The practical aspects of motor vehicles of all powers is emphasized, and the space is confined to the discussion of matters fundamental in construction. Theoretical matters, which are of importance only to designers and builders, are introduced only where clear explanation positively require them. Nowhere in the book is the reader's mind burdened with padded material on experimental and obsolete construction.

* *Self-Propelled Vehicles*, by James E. Homans, A. M. 598 pp. 8vo. Illustrated. Theodore Audel & Co., New York, 1907.

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*"The Garden and Its Accessories," by Loring Underwood. 215 pages. 8vo. Illustrated. Little, Brown & Co., Boston, 1907. Price, $2.00 net.



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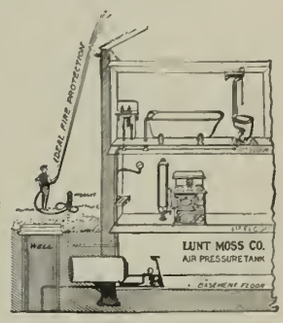
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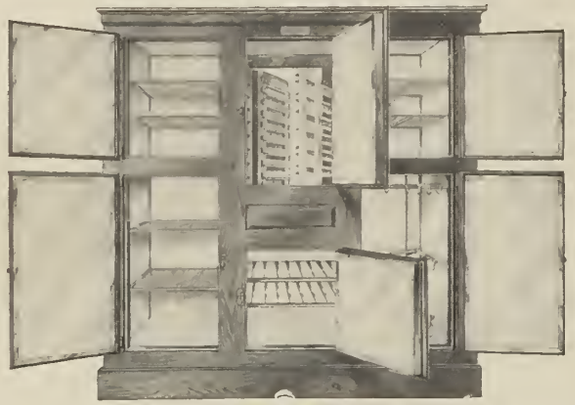
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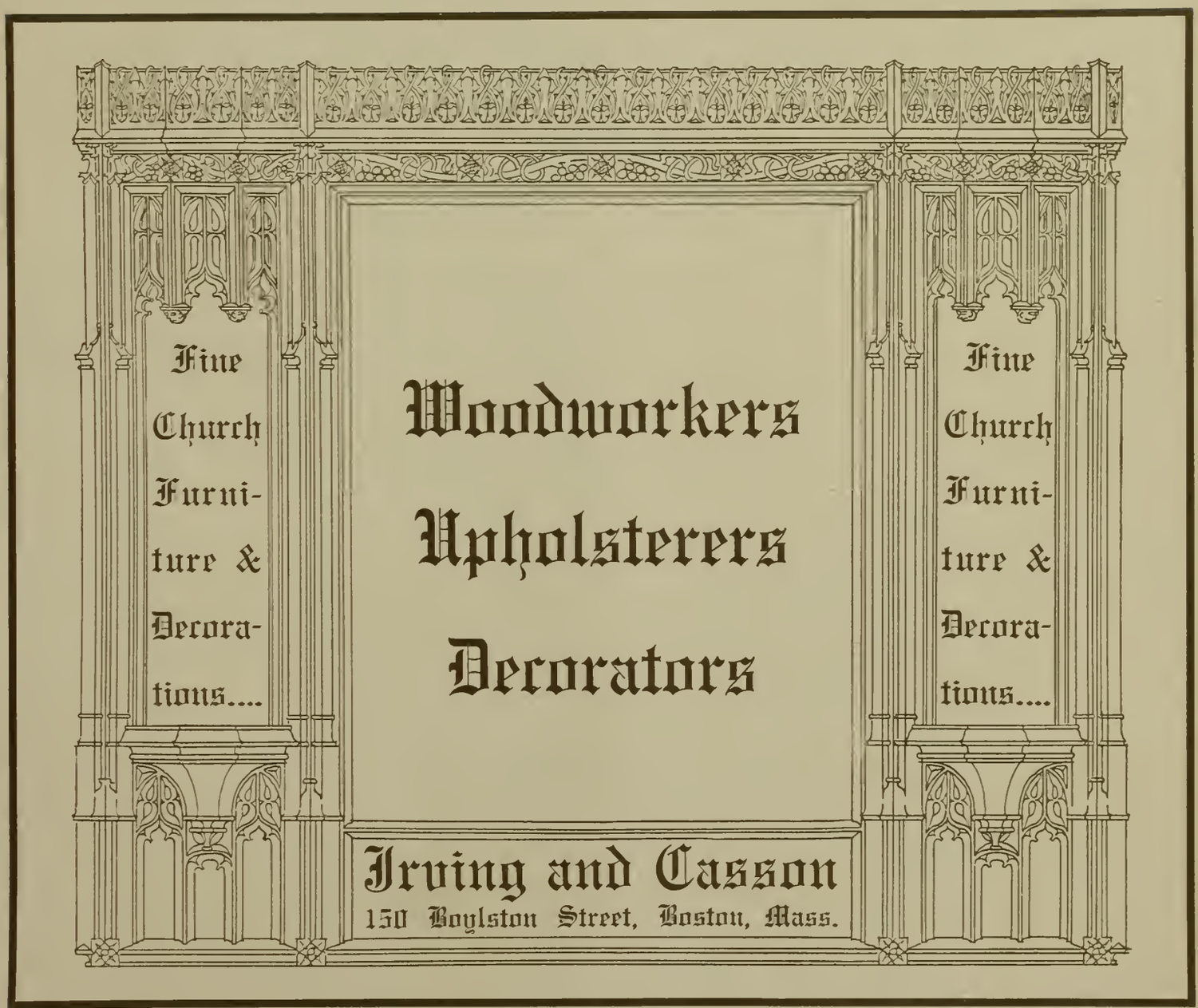
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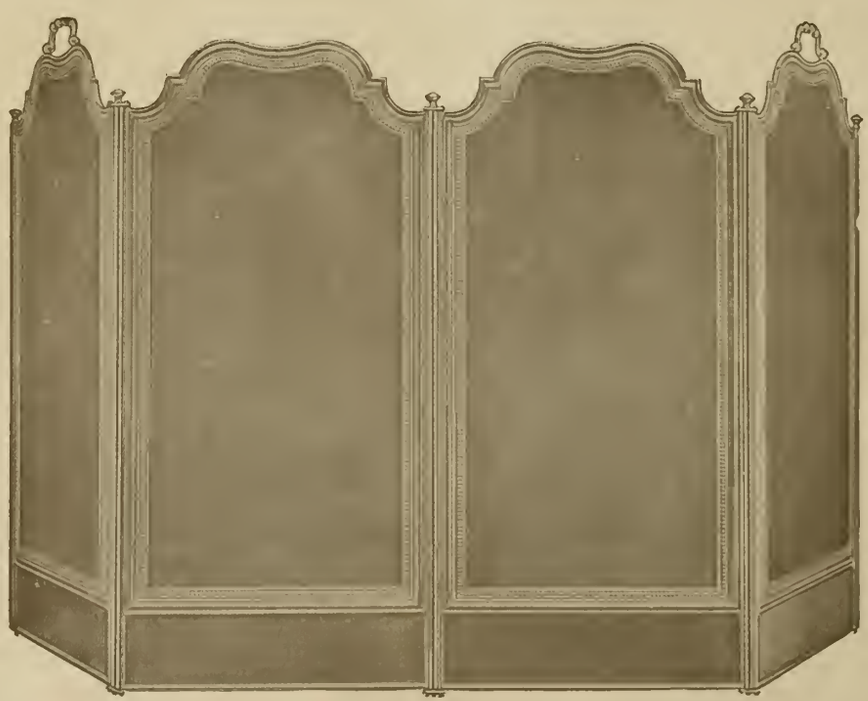
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